Operators Manual

PALETTE CONTROL

CONSOLE SOFTWARE

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Contents

Offices and Service Centers ii

Contents iii

Concepts and Overview 1

About Palette 5

System Capacities 6

The Abstract Control Model 7

Tracking 8

A Note on Redundant Data 10

Timing 12

- **Cue List Time Cells and the Blue Box** 12
- **Part cues** 13
- **Independent Timing** 13
- **Time on the Command Line** 15
- **Using the A/B or C/D faders to specify time** 15

Multiple Cue List Concept 16

Fade Resolution 17

HTP (Highest Takes Precedent) vs. LTP (Latest Takes Precedent) 18

Priorities 19

Tips and Tricks 20

Screen Layout 27

Screen Layout 28

Toolbars 30

Cue List Toolbar **30**

Channel Grid Toolbar **31**

Cue List Directory Toolbar **32**

Channel Grid **33**

Adjusting the Size of the Channel Grid Display **33**

Moving around the Channel Grid using the Wheel **33**

Moving around the Channel Grid Display with the trackpad **34**

Description of the different states of Channels **35**

Attribute Grid **38**

File Menu **40**

Display Menu **42**

Help Menu **43**

Softkeys **45**

Popups **45**

Additional Softkeys [+] **46**

Moving Light Softkeys **46**

Default Softkeys **46**

Cue Softkeys **47**

Keyboard Shortcuts **48**

Status Bubbles **50**

Tool **50**

Fader **50**

Fading **50**

Saved **50**

Time **50**

HW Status **51**

Loaded **51**

GM - Grandmaster 51

Über Status 52

Playback Bubbles 53

Disabled 53

Playback Master and Manual Crossfader 53

Split Crossfader 54

Two-Scene Masters and Slider Bank Lookmasters 55

Additional Playback Bubbles 55

Sub Master Pages 57

Macro Buttons 60

View Properties 62

Remote Video 63

Console Buttons 65

Arrow Buttons 66

Edit Button 68

Number Buttons 69

Plus, Minus, At, Full, Out buttons 70

Release Button 71

Record Button 72

Update Button 73

Load Button 74

Blind Button 74

Delete Button 75

View Button 76

Soft Keys **77**

Copy Button **78**

Move Button **79**

Previous/Next Buttons **79**

Shift Button **80**

Up / Down Buttons **81**

Tools Button **82**

Look Button **83**

Group Button **84**

Select Button **85**

Go Button **86**

Halt/Back Button **87**

Cue Button **88**

Goto Button **88**

Step Forward/Step Back Buttons **89**

Release Playback **90**

Macro Buttons **91**

Dead Black Out Button **92**

Programming and Viewing Channels **93**

Channel Colors and Symbols **94**

Channel Title **98**

Command Line Syntax **99**

Selecting Channels 99

Setting Levels 100

Release Levels (Sneak) 102

Selecting Groups 102

Mixing Groups and Channels 102

Using Looks 103

Cue Button and the Command Line 103

Moving Light Softkeys 104

Command Line in the Patch 105

Patch By Channel 105

Patch By Output 106

Captured Attributes 107

Selecting and Setting Channels 108

Using the Keypad 108

Level Setting Shortcut Keys 109

Using the Mouse to Select Channels 109

Using the Optional Button Wing to Select Channels 109

Using the Select Softkeys 109

NEXT/PREV Button 110

Using the Mouse to Select Channels and Set Levels 111

To select one or more Channels 111

To set levels 111

Controlling Moving Lights 112

Attribute Control 112

Mouse Control for Pan/Tilt 113

Fine Attribute Control 113

Attribute Pop-ups **113**

Command Line Control of Attributes **114**

Encoder Banks **115**

Conditional Abstract Attributes **116**

Attribute Filtering on Record **116**

Independent Timing **117**

Independent Timing **118**

Timing Methods **118**

Accessing the Independent Time Display **118**

Relatively Shifting Times from their Current Values **119**

Adding Wait Times to Fade Timing **120**

Time Display When Running Cues **122**

Deltas in the Time Display **122**

Removing Independent Timing from an Attribute **123**

Clearing All Independent Timing from a Cue **123**

Effects **125**

Effects Grid **126**

Chase Effects **126**

Release **127**

Conventional Lights **127**

Selections including Moving Lights **127**

Sneak - Release in Time **127**

Select Softkeys **128**

Recording and Editing Cues **130**

Recording a Cue **131**

Fast Description 131

Detailed Description..... 131

Using the Command Line to Record Cues..... 133

Recording a Ranges of Cues: 134

Record Options 136

Record Options for Recording Cues 136

Changed Attributes (deltas) 136

Cue List State 137

Selected Channels (all attributes) 137

All Levels (Block Cue) 137

Captured Attributes 138

Record Option for Recording Looks 138

Changed Attributes (deltas) 138

Selected Channels (all attributes) 139

Captured Attributes 139

Captured Attributes + Selected Channels 139

All Levels 140

Updating Cues..... 141

Modifying Cues in the Live Display 141

Modifying Cues in the Blind Display 143

Load..... 144

Updating a Cue from the LIVE Display using Load 144

Updating a Cue from the BLIND Display using Load 145

Blind Display 148

To Access the Blind Display Using the Mouse 148

To Access the Blind Display Using the Console 148

To Access the Blind Display Using the Keyboard 148

To View and/Or Change the Contents of A Cue in the Blind Display 148

To View and/Or Change the Contents of A Look in Blind 149

Edits Track Forward 150

Track Sheets 151

Move In Black (MIB) 153

Move In Black Time 154

Suppress Move In Black 154

MIB on the Command Line 155

MIB Global Suppression 155

MIB Cue List Property 155

Cue Lists 156

Cue List Directory 157

Sizing Columns 158

Cue List 159

Asserting Cue Lists 160

Go Back 160

Auto Scroll Cue List - The Pin 160

Rearranging and Hiding Columns 160

Cue List Properties 162

To Modify Cue List Properties 162

Auto Run 162

Reset to Start on Release 162

HTP 163

Locked For Editing 163

Priority 163

Attributes 163

SMPTE 163

SMPTE Offset 164

Suppress MIB (Move In Black) 164

Override Value in Show Options 164

Cue List Pointer 165

Autoscroll Cue List (Scroll Lock) **166**

Blue Box **167**

Labeling a Cue **167**

Changing a Cue's Time **167**

Independent Timing **168**

Changing Multiple Cells to the Same Label or Time **168**

Changing Multiple Cells' Values Relative to Each Other. **169**

Changing a Cue's Action **169**

Adding a Cue Profile **170**

Clearing Independent Timing **170**

Asserting or Going to a Cue **171**

Profiles **172**

Releasing & Asserting Cue Lists **178**

Release a Cue List **178**

Asserting a Cue List **178**

Step Forward and Back **179**

Step Back a Cue **179**

Step Forward a Cue **179**

Cue Numbering Scheme **180**

Renumber Cues **181**

Blocking and Unblocking of Cues and Cue Lists **183**

Blocking Cues **183**

Unblocking Cues **184**

Unblocking the Entire Cue List **184**

Blocking the Entire Cue List **184**

Cue Properties **185**

Deleting Cues **188**

Deleting single cues 188

Retain Cue Data 188

Deleting Multiple Cues 188

Deleting Cue Parts 189

Goto Cue 190

Cue List 190

Cue 190

Cue Number 190

Use Cue Time 191

Goto Time 191

Goto Cue and Execute Follows 191

Follow Cues 192

Setting a Follow Time for a New or Existing Cue 192

Using the Command Line to add Follows 192

Linking Cues 194

Using the Command Line to Links Cues 194

Playback Loops 195

Creating a Loop Within a Cue List 195

Action on GO Within Cue Loop 197

Part Cues 199

Putting Channel in a different part when recording a cue 199

Reassigning Channels to different parts when updating a cue (without loading the cue) 200

SMPTE Timecode on Cue Lists 201

Recording and Using Looks & Groups 204

Looks 205

Look Master Types 208
Additive 208
Inhibitive 208
Recording Looks 209
Busking 212
Recording and Using Groups 214
Apply Levels/Palettes 215
Using Look Levels 215
Using Cue Levels 216
Tools 217
Tools 218
Tools and the Button Array 218
SMPTE Learn Mode 219
Flip 220
Fanning Tool 221
Highlight/Lowlight 224
RemDim or Remainder Dim 225
Color Picker Tool 226
Channel Check 227
To Manually Perform A Channel Check 227
To Automate Channel Check 227
Flash Channel or Output 229
General Information 230
General Show Options 231
[S1] - Edits Track Forward Record Default 231

[S2] - Up / Down Percent 231

[S3] - At Full Percent 231

[S4] - Default Color Space 232

[S5] & [S6] - Look and Group Key Look Page 232

Default Colors 232

Default Cue List Options 233

Cue List Defaults 233

[S1] - Assert - Double Click Goto Time 233

[S2] - Cue List Release Time 234

[S3] - Cue List Step Time 234

[S4] - Cue List Back Time 234

[S5] - Default Cue Time 234

[S6] - Loop Go Action 234

[S7] - Goto Cue on Record 234

[S8] - Release Channels on Record 234

Move In Black 235

Venue Setup/Location 236

[S1 through S5] - Show Info 236

Location 236

Show Save Options 238

[S1] - Show Checkpoint Time 238

[S2] - Archive on Save 238

[S3] & [S4]- Mirrored Save 239

[S5] - # of Backups to keep 239

[S6] - Backups Save Folder 239

Move and Copy 241

Channels 241

Cues 243

Looks 244

Patch 247

Adding and Deleting Channels 247

Patching Dimmer Type Channels to Outputs 247

Patching Moving Lights to Outputs..... 248

Channel Settings..... 249

Output Settings 249

Output Devices..... 250

Strand Lighting ShowNet DMX..... 252

Pathport 255

One to One Patch 257

Power Patch..... 258

Printing..... 260

Hardware Setup..... 262

Hardware Setup..... 263

Hardware Setup - Slider Panels 264

Slider Panels 264

Hardware Setup - A/B C/D 266

Hardware Setup - Grandmaster and Dead Blackout Button269

Grandmaster Mode..... 269

Include Captured..... 269

DBO 269

Hardware Setup - Button Array..... 271

Button Action 271

Button Array Described 272

Palette Mode 272

Hardware Setup - Console 275

Hardware Setup - Console 275

Hardware Setup - Console 275

Last Action Editing 275

QWERTY Keyboard Cue List Control 275

Enable Wed Server 275

Force Outputs at Startup on Recovery 276

Level Entry Mode 276

USB DMX Flavor 276

Remote Focus Unit 277

Macros & Show Control 279

Macro Editor & Commands 280

Macro Editor & Scripts 283

The Lua Language 283

The HC Library 283

Example - Raise Lower on Architectural Button Station . 285

Example - Occupancy Sensor using File IO 285

Example - Temperature Indicator using Serial Port Communication 286

User Interface Macros 287

Variables, Button Stations 289

Time Events 292

Browser Control 296

MS Media Player Control 299

PowerPoint Automation..... 300

Serial Out Macros..... 303

Telnet and Serial Communications..... 305

Palette Control Panel 306

Palette Control Panel 307

Upgrading the Palette Software 309

Console Group 310

Launch/Show Palette 310

Hardware Test 311

Read Release Notes..... 312

System Group..... 313

System Date, Time, Time Zone, DST, Keyboard Language313

System Date, Time, TZ and DST..... 313

Keyboard/Input Language 315

Screen Resolution and Screen Saver..... 318

Changing the screen resolution 318

Changing the Screen Saver 319

ELO Touchscreens..... 322

On-Screen Keyboard..... 324

Mouse Properties 325

Keyboard Options 327

Accessibility Options..... 328

Network Configuration **329**

Manually setting up your network connection **329**

Monitor Power Saver **333**

Network Printer Setup **334**

Shutdown Console **336**

Applications Group **337**

Windows Explorer **337**

Windows Media Player **339**

Internet Explorer **342**

Outlook Express **343**

Notepad Text Editor **344**

MS Paint **345**

Additional Applications **346**

Up Time **347**

Backup, Support and Contact Information **348**

Tracking Backup **349**

Recovery & Enable Outputs **350**

Recalibrating, Striking and Dousing Channels **352**

Concepts and Overview

Concepts and Overview

- Feature Overview
- About Palette
- System Capacities
- Abstract Control Model
- Tracking
- A Note on Redundant Data
- Timing
- Multiple Cue List Concept
- Fade Resolution
- HTP vs. LTP
- Priorities
- Tips and Tricks

A Quick Feature Overview

Congratulations on the purchase of your Strand Lighting Palette Lighting Control Console.

Check out the Software Revision History.

Palette is a powerful, yet easy to program and operate theatrical control system that truly does marry dimming and automated control like no other desk. The key is in the software design, using the familiar Windows XP style, although the face panel gives you the direct access you've come to expect from a professional lighting console. The core fade engine works on the Last-Action philosophy, meaning levels and attributes stay put until another control moves them, freeing you from recording all channels in all cues. This lends itself nicely to the multiple cue list environment Palette also boasts. Some of the other features that make Palette very powerful include:

- Abstract Control Model - The ACM is a whole new way of thinking about controlling moving lights. It frees the designer from the crazy world of DMX charts and lets you think of the lights in your rig as tools to aid you in your design.

- Adding Effects with Palette is as easy and convenient as making a gobo rotate clockwise. Effects can be added to any attribute or attribute family and from that point onward in the show, the parameters of the effect track, just like any other attribute value.

- Busking - With Palette's unique approach to storing entire looks, rather than just levels, the slider panels become incredibly flexible tools to busk shows live. The setup and operation is far faster than other desks and core fade engine allows you to build up extremely complex looks and then tear them back down to their primitives in any order.

- Move In Black - Never again worry about manually marking your moving lights so you don't see unwanted live moves on stage as cues come up without being limited to global parameter timing. Each cue possess its own MIB timing as well as MIB Suppression.

- Timing parameters are extremely flexible, from individual attribute family's wait, fade and profile settings for every cue, to traditional cue part architecture and extending into the very powerful Independent Timing of every attribute in every cue.

- Updating Cues - It couldn't be made easier: Just press **[UPDT]** and Palette presents you with a list of possible items to update given your most recent changes, including the current cue, palettes used in the current cue, track-back cues or Looks that are being controlled by slider panels.

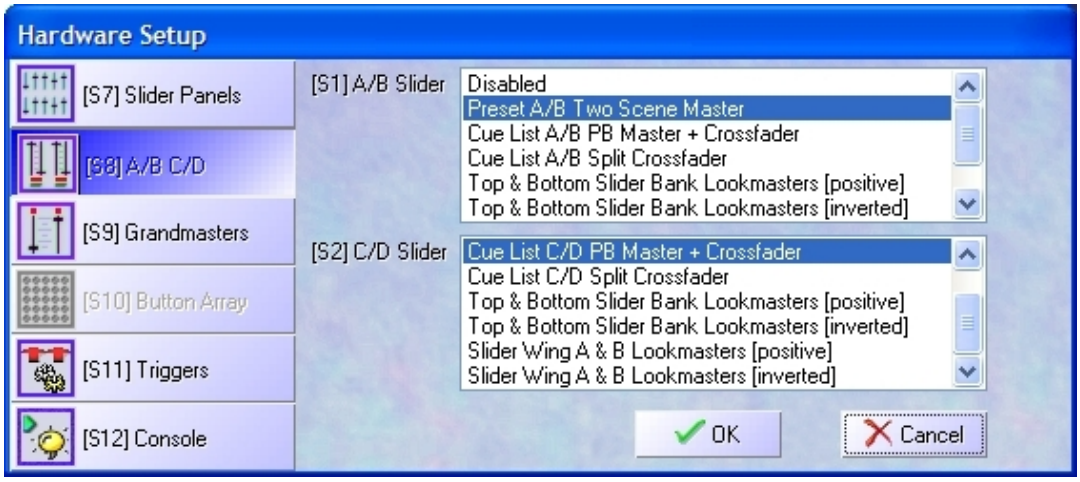
- Track Sheets - Examining what is going on in your show during editing sessions can sometimes be very tedious. Palette's Track Sheets give you a clear idea of what is moving when (intensities or attributes) and even tells you when it moved last.

- Safety Net Features - Tracking Backup, Mirrored Saves, Checkpoint Files and Recovery allow you to program and operate your show in a worry free environment.

Hardware Setup

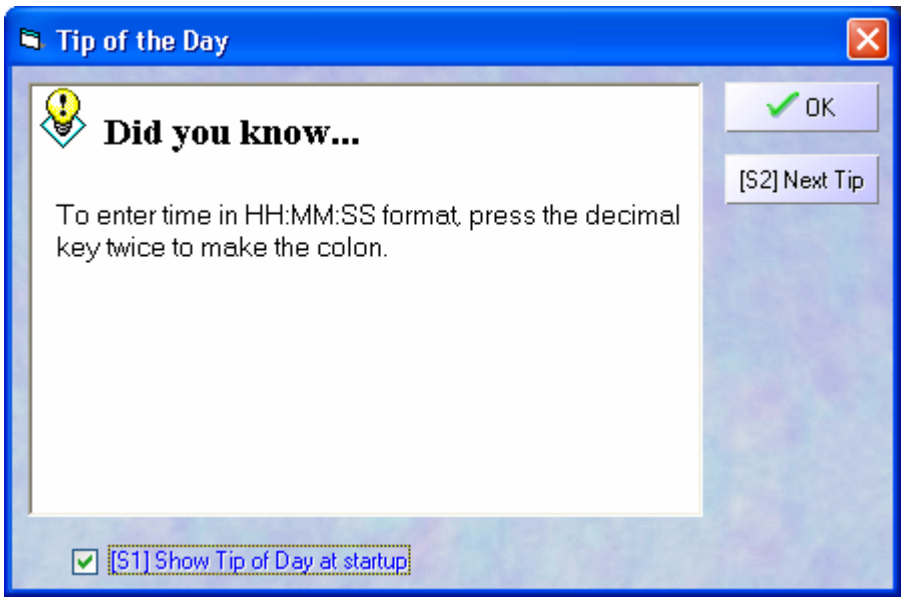
What kind of console do you want to have today? Your console can function as a dead-simple two-scene manual board (the default setting for the A/B faders) or be

configured for more advanced methods of control. You have total control. Press [S3] and check out the Hardware Setup, specifically the Slider Panels and A/B C/D fader setup pages. Working with just these two controls, you can make Palette just like the console you learned on. For more information check out the topic Hardware Setup.


Hardware Setup
[S7] Slider Panels
[S8] A/B C/D
[S9] Grandmasters
[S10] Button Array
[S11] Triggers
[S12] Console
[S1] A/B Slider
Disabled
Preset A/B Two Scene Master
Cue List A/B PB Master + Crossfader
Cue List A/B Split Crossfader
Top & Bottom Slider Bank Lookmasters [positive]
Top & Bottom Slider Bank Lookmasters [inverted]
[S2] C/D Slider
Cue List C/D PB Master + Crossfader
Cue List C/D Split Crossfader
Top & Bottom Slider Bank Lookmasters [positive]
Top & Bottom Slider Bank Lookmasters [inverted]
Slider Wing A & B Lookmasters [positive]
Slider Wing A & B Lookmasters [inverted]
OK
Cancel

Tip of the Day

By default, the Tip Of The Day is turned on when you start up Palette. You can scroll through tips by pressing the [S2] key on the desk and close the tip by either pressing [ENTER] or [REL]. It is tempting to turn it off, but keep in mind that these brief tips were written to point out some of the more subtle features Palette has to offer. You would have to do a lot of reading of the on-line help or printed manual to get these hints.

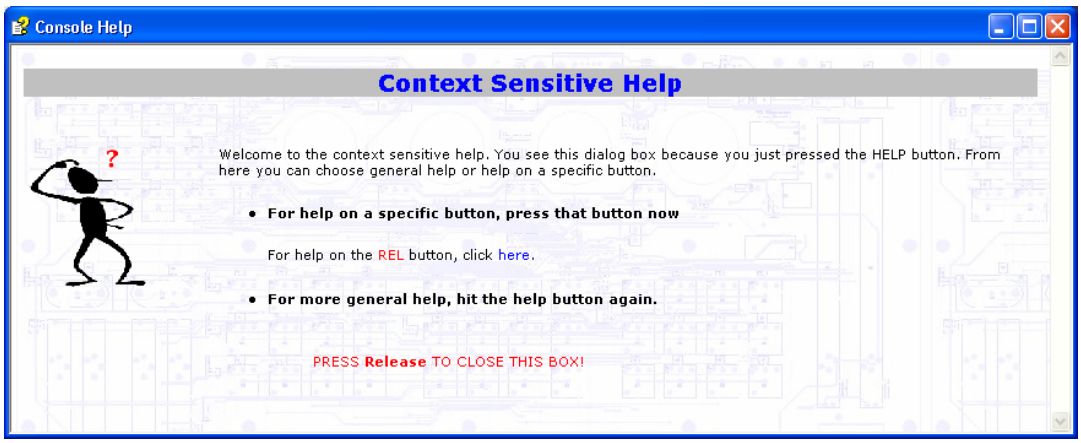

Tip of the Day
Did you know...
To enter time in HH:MM:SS format, press the decimal key twice to make the colon.
OK
[S2] Next Tip
[S1] Show Tip of Day at startup

You can read tips anytime by selecting Tip of the Day from the main Help menu. A list of them also appears at the end of this chapter.

On-Line Help

Why read the manual when it is all on-line. Every dialog box has context sensitive help by just pressing the [HELP] button. Press [HELP] then any other button to get a

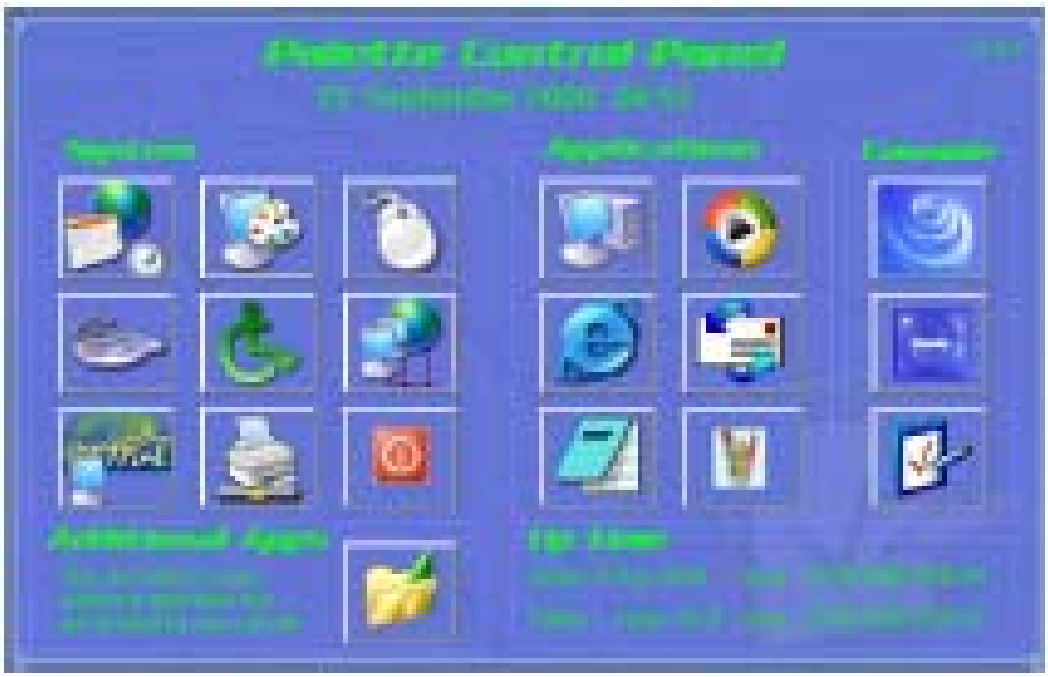
description of its uses. Press [HELP] twice to get the full help contents. The on-line help has advantage over the printed manual as the hyperlinks allow you to jump around very quickly from topic to topic.


Console Help
Context Sensitive Help
Welcome to the context sensitive help. You see this dialog box because you just pressed the HELP button. From here you can choose general help or help on a specific button.
For help on a specific button, press that button now
For help on the REL button, click here.
For more general help, hit the help button again.
PRESS Release TO CLOSE THIS BOX!

The full and up-to-date manual is also available on-line at www.strandlighting.com

Palette Control Panel

When you are running the main software and no moving lights are selected, you can press [S4] to reach the processor's Control Panel. The Control Panel gives you access to general functions like changing the date and time, adjusting how the trackpad works and setting up your network connections. Palette comes loaded with useful software like Notepad, Internet Explorer and MS Media Player. Listen to MP3s or CD while you work. You can also launch a hardware test to make sure all your buttons, LEDs and sliders are working properly from the Control Panel.



About Palette

Two basic styles of lighting consoles have evolved since computerized consoles were introduced in the early 1970s. These two styles can best be described as "tracking" and "preset".

Preset consoles record cues the way manual preset consoles do. On a manual preset console, the user sets up a look on an active set of faders, then sets up the next look on an inactive set of faders, and then uses cross-faders to fade from one look to the next. In a computerized preset console, these looks are saved as cues, but each channel needs to be told what to do in each cue, and cue execution can only crossfade from one cue to another.

With a tracking console, when a cue brings a channel to a level, that channel stays at that level until it receives a specific instruction to change levels. This level then tracks through all subsequent cues until the level is increased or decreased by another cue. Tracking consoles are capable of much more sophisticated and complicated effects than Preset consoles because of their ability to have more than one fade executing at the same time.

Where does Palette fit in?

- Palette is a tracking console.
- Palette offers the techniques of tracking consoles in an easy-to-learn environment.
- The Timing options in Palette are extremely flexible and easy to use. The interface for changing simple times is as easy to use as a spreadsheet and allows adjustment on individual attribute family's wait, fade and profile settings for every cue. Palette also has a traditional cue part implementation that greatly reduces the number of keystrokes necessary to maintain these typically complex cues. In very demanding programming environments, Palette extends timing options with the very powerful Independent Timing of every attribute in every cue.
- Palette deals with moving lights using TheAbstract Control Model. This means that regardless of who manufactured the moving light and what protocol it is using, it is presented to the user the same way. Cues are stored using descriptions like "Blue", "3 RPM" and "11 Hz". This means that not only can you copy attributes from one type of Channel in your rig to another with predictable results, you can also swap your entire rig out for another and not have to re-program your cues.
- Palette uses a "Graphical User Interface" and replaces the hidden command structure of the DOS-based tracking consoles with modern computer interfaces like menus and dialog boxes. It can easily be understood and programmed by any computer-literate operator. Since each dialog box control has a softkey accelerator, your hands are not tied to the mouse. Pure keystroke syntax is not only possible, but quite often quicker than competing consoles. On the flip side, there is no need to memorize a strict syntax as the softkeys are always narrowing your choices to less than a dozen option. You can read the dialog box from top to bottom like a book and quickly find the options you are looking for, even resorting to the mouse if that suites you. Palette will never beep at you and expect you to fix the command line.
- Because Palette's design leverages on consumer based technology (such as readily available operating systems, USB interfaces and Pentium® Processors) it allows lower budget theatres with operators who are not full time employees to have the sophistication that has previously been reserved for only the biggest of professional theatres using specialized and dedicated equipment.
- Since a standard operating system is used and the hardware interfaces with USB, you already have your backup desk. In fact, you probably have over a dozen of them in your facility.

System Capacities

The Palette system capacities outlined below represent the upper range of capacities the program can support.

Output Devices 32,768 (1024 on physical console without external output devices)

Channels No reasonable limit - determined by amount purchased

Cues Unlimited

Cue Lists Unlimited

Looks Unlimited

Looks per page Unlimited

Look Pages Unlimited

Simultaneous Fades Unlimited

Priorities 100 different priorities available for every Cue List and Sub Master

Macro Buttons 12 pageable virtual

Remote Video One connection (more available) via XP machine on LAN running PalettePC software

Portable Remote Focus Unit Optional

Tracking Backup Yes

Crash Recovery Yes

VISION.NET Architectural Button Stations Optional with VISION.NET Interface card

Browser Control On local or networked Internet browsers

Show Control Programming Full programming language using Macro Scripts and the Lua language

Serial Out Macros available to output RS232 commands

External Trigger Events 2 triggers on Palette hardware or VISION.NET buttons stations or contact closures

Telnet and Serial session 16 Com ports and multiple telnet session available

Astronomical & Time Event Clock Yes

Note:

"No reasonable limit" means that the limit is determined the processor and RAM on the system.

The Abstract Control Model

"Simplicity, clarity, singleness: These are the attributes that give our lives power and vividness and joy as they are also the marks of great art." - Richard Holloway

Communication and the expression of ideas is central to the art of lighting. Creating great lighting is a team effort lead by the designer. The language a designer uses to communicate with the team, and specifically the console programmer, is crucial to the process of creating the art. The programmer, in turn, must then train the console in order to orchestrate the lights to ultimately relay the intent of the designer to the audience. There is ample opportunity in this process for misinterpretations to muddy the waters of communication. More recently, and at a furious pace, moving lights have entered the theatre and the multitude of options they provide has only complicated this process amplifying the opportunity for 'miscue' of intent.

Not surprisingly, there has been an increasing necessity to simplify the process of moving light control. Unlike the hard and fast rules that have existed for decades, a uniform language for designers and programmers to use for describing moving light behaviors has been non-existent. Moreover, the method used to communicate to lights has never been standardized. The pioneering manufacturers of automated lighting equipment each implemented different philosophies of control. More recently, generic moving light console manufacturers have had issues with just covering the bases. It has been a challenge for some to turn the lights on and make them move about. In all respects, these consoles were merely outputting numbers, sometimes masqueraded by words to get the job done. Now that automated lighting is no longer in its infancy, it is time for a fresh new approach on intelligent lighting control. This document will explain how we have achieved that goal with our Abstract Control Model.

Tracking

Palette is by nature a Tracking console. With Tracking, when a cue brings a channel to a level, the channel stays at that level until it receives a specific instruction to change levels. This level tracks through all subsequent cues in the cue list until the level is increased or decreased in another cue.

Levels which have tracked in a cue are displayed on the channel grid in magenta with a circular arrow symbol beside the level:

If you record a hard level in Cue 2 that is exactly the same level that is in Cue 1, you will get a magenta level with a white block showing there is a redundant command:

A good way to understand tracking is to think of how you use lights every day:

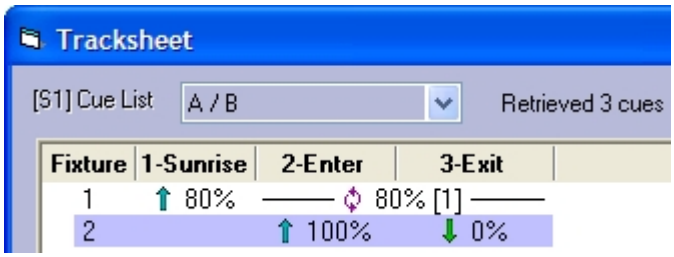
- When you enter a room, you turn on a room light.
- Then you may turn on your desk light. You do not need to turn on the room light again.
- The room light and the desk light will remain on until you purposefully turn one or both off.

With Palette, you record channel 1 at 80%. If nothing else sends a command to that channel it will stay at 80%, no matter what other channels might be added or changed. Channel 1 will continue at 80% through all subsequent cues until it is told to change its level by a later cue.

One of the advantages of tracking desks is that you can have multiple cues fading simultaneously because each cue only 'talks' to the channels it has information about. That means that if a long fade is happening on, say, Channel 1, but Cue 2 runs and moves Channel 2 to different level in short time, that **will not** affect Channel 1's fade.

Example:

- *Cue 1 is a 45 second fade up on the cyc to show a slow sunrise*
- *Cue 2 is a 2 second fade up on an actor's front light*
- *Cue 3 is a 5 second fade down on the actor's front light*



When running the show, you're never sure when the actor is going to decide to enter, so inherently, Cue 2 ***must*** *be a called cue. Chances are that the actor will enter at some point during the sunrise. Pressing* ***[GO]*** *on Cue 2 should not affect the subtlety of the 45 second fade on Cue 1. To really drive the point home, the actor may exit before the*

*sunrise has even completed. There is nothing in Cue 3 that address the cyc Channels so pressing **[GO]** on Cue 3 **still** does not affect the progression of the sunrise.*

It is important to remember that Preset style desks **cannot** offer you this flexibility. In Preset desks, each and every channel is recorded at its stage level in every cue. That would mean that in Cue 2, the cyc would be at its full sunrise level. So, when you press **[GO]** on Cue 2 midway through the subtle sunrise because the actor stepped on stage, your sunrise will complete in a not-so-subtle 2 seconds flat!

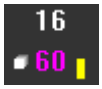
If you **really** want to, you can operate Palette as a Preset desk. Just set the Record combo box to **All Levels [Block Cue]** in the record dialog box. That way, every channel will have a recorded level in every cue. This is highly undesirable because you loose the functionality as described above, but worse yet, you completely deflate the power of having multiple cue lists. If you have every channel recorded in every cue, each time you press **[GO]** on any cue list, the entire rig will go to the recorded levels of that cue - stealing everything away from the other cue list. (If this appeals to you, you may want to check out how to Block the Entire Cue List)

Note:

- *If you are updating a cue and don't want the edits to track forward, turn OFF Edits Track Forward in the Record dialog box. The cue after the cue you are updating will be automagically updated to reverse the effects of what you just recorded.*
- *You cannot select Edits Track Forward OFF if you are updating or recording the last cue in a cue list.*
- *You can change the system default state of Edit Track Forward for the Record dialog box in **[S2]**Show Options|General*

A Note on Redundant Data

Redundant and/or Blocked data in cues is displayed like this:



or

Sometimes this is properly Blocked data. At other times it is just plain redundant. Having redundant data in a cue is not desirable. Understanding when and why you may want these symbols appearing in your Channel Grid or Attribute Grid will make your life a lot easier.

Before you move on, if you're not fully familiar with the philosophy of tracking, you may want to read the topic called Tracking first.

DESIRABLE

- When you write a Block cue at the top of Scene 2 so future editing session on cues in Scene 1 won't track through into Scene 2.
- When you record a cue using the State option to collect the cumulative set of data used to reproduce a cue state. You may do this at the beginning of a scene in a linear cue list, or when you are Copying or Moving cues within a cue list or to the middle of another cue list.
- When you have one attribute that doesn't necessarily change, but other attributes in the cue rely on it to be in a certain state. For example, in a CMY colour mix system, if you are fading from pure Cyan (100%, 0%, 0%) to pure Green (100%,0%,100%) the Cyan value does not change in the second cue. When running the second cue, you would see the Block Symbol. This is definitely not redundant date because having Cyan at 100% is a necessary condition to making Green. If it were not there with a Block Symbol, it would still produce Green, but the important thing to consider is what if we change the first cue such that is does not have Cyan at 100%. Then our second cue would not be Green. Palette automatically marks co-dependant attributes with deltas when you are editing so you don't have to worry too much about this. Just don't get fussed if you do see block symbols in your attribute grid, even if you have just perform an Un-Blocked cue operation.

UNDESIRABLE

- When you are running a show from top to bottom and attributes are marked with block symbols, it means that those attributes will get unnecessary and sometimes harmful fades initiated on them for no good reason. For example, in the Tracking topic, there is a detailed example of a long Sunrise cue followed by an actor's entrance cue. If the cyclorama channels that were involved in the sunrise were blocked in the second cue, the long sunrise would be quickly collapsed by the actor's entrance cue when it is executed.
- When you are copying multiple cues from one section of a cue list to another and you use the Copy State option. This will result in many block symbols appearing because the entire cumulative state of the cue list is recorded into each and every copied cue. This means if you copy the sunrise/entrance cues from the example above, you will destroy the sunrise. If you are copying entire sections of the show within a cue list, it is best to copy the first cue in the range using the STATE option, then all the subsequent cues without that option. Alternatively, you can Unblock the section after you copy it.
- Putting redundant data in a cue "Because you want to make sure that if you jump to the cue it will all be there" is not necessary. Palette always maintains the state of the cue list during Goto's. (i.e., if you jump around in the cue list, it will make sure that what is on stage looks just like it would if you went to the first cue and pressed **[GO]** repeatedly until you got there). Some other tracking consoles are pure "Move-Fade" boards, meaning that if you jump

cues, only the new fade information for the channels that are in the cue you are jumping to will be implemented. Palette does not do this.

- If you have redundant data in the cues, it makes it difficult to maintain the cues when you're editing them at a later date. It is much nicer knowing that the data you are examining is all 'useful' data and is necessary to get the looks on stage. If there is a lot of extra garbage in there, it makes it a lot tougher.

Note:

*At times you may see the Block symbol in your cue list when you didn't expect to. This may happen because you just did a Goto Cue and the values just 'happened not' to change from their last state. To 'clean up' the display in this case, Assert the cue list by pressing **[SHIFT] [GO]**. Also note that there is a Cue List Option to Goto cues after they are recorded, so it may happen directly after a record operation.*

Timing

One of Palette's very powerful features is its ability to fade every attribute of every Channel in every cue across multiple cue lists and Sub Masters independently, simultaneously and effortlessly. Many consoles using the preset emulation philosophy are just not capable of this flexibility because they record every channel in every cue and can only fade from one cue, singularly, to another cue whereas Palette can handle any number of fades at once. The key to power is unleashed with a simple user interface that even the most novice of programmers can take advantage of immediately.

This topic briefly describes different methods of controlling attribute timing but there are specific topics available that explain them more fully.

Cue List Time Cells and the Blue Box

Most shows will be satisfied with the flexibility offered by editing times in the Cue List. There are multiple timing columns editable here; the main one is labeled Cue Time:

Visible here is also the Down Time column, but not seen are Position Time, Color Time, Gobo Time, Lens Time and Special Time which will only be available if you have moving lights patched in your show. Follow these steps to change the timing of your cue:

1. Using the **[ARROW KEYS]** move the Blue Box to the time column you want to change.
2. Press the **[EDIT]** button to put the Blue Box into edit mode.

Note:

*The QWERTY equivalent of **[EDIT]** is **[INSERT]***

3. Either type in a new value to completely replace the text highlighted in blue or use the Wheel to roll the values up or down. (Note: Each detent on the wheel will change the value, up or down, by one second. Holding down **[SHIFT]** will change the value by 0.1 of a second.)
4. If you want the attributes to hold their level for a piece of time after you press the GO button, enter the time using the Wait/Fade syntax:
5. *When you are finished, press **[ENTER]** to close the edit box.*

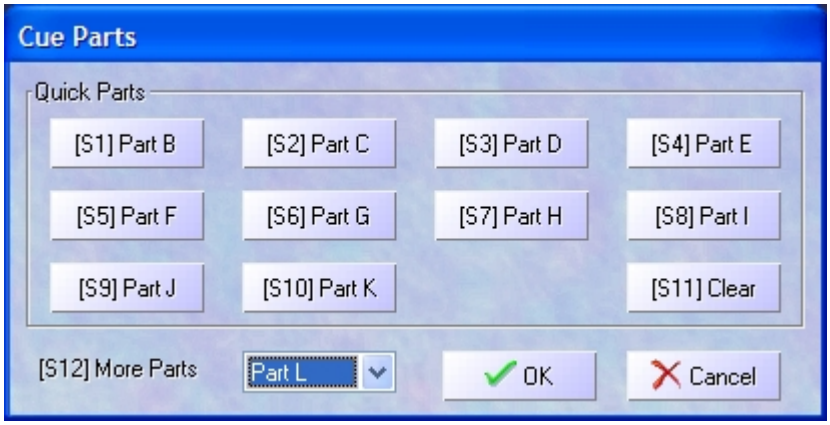
Note:

*All attributes of all the Channels recorded in the cue will fade in Cue Time unless a time is entered in the appropriate column. If you want to remove individual attribute timings, edit the cell and press **[DEL] [ENTER]**.*

Part cues

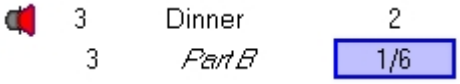
Complex shows need more advanced timing options. If you split a cue into different Parts, you can have different timing for different groups of Channels without writing additional cues. When working on a show, you build a cue, which is a singular look on stage and later you decide how you are going to get from one cue to another.

1. Goto the cue in which you want to alter the timing parameters
2. Select the Channels that need to be assigned to a different part
3. Press the **[S11]Cue Parts** button to open the cue part dialog box



4. Select the button for the desired part
5. The Channels will show a superscript letter showing the part:

6. Continue with Steps 2 through 5 until you have assigned all Channels to their correct part
7. Press **[UPDT] [ENTER]**
8. Use the Blue Box to alter timing on the main part or any additional parts:



Note:

- *The main cue part is always Part A (in this case labeled 'Dinner')*
- *Cues need not be made up of parts in specific order. You can have a cue that has just Part A and Part G*
- *Palette supports 26 parts. Press **[S12]** and roll the wheel to select parts greater than Part K then press **[ENTER]** to close the dialog box.*

Independent Timing

The limitations of the above two methods are that all the Channels in each cue part must use the same attribute family timing and further still, individual attributes within a family are forces to use the same time. Independent Timing frees you of these limitations.

1. Access the Independent Timing display by pressing **[SHIFT][EDIT]**. Alternately, you can use the mouse to press the **Times** button:

The Channel Grid and Attribute Grid look very similar, except that the numbers that appear are in seconds rather than degrees or hertz or RPMs:

Fixture	Intensity	Pan	Tilt	CTO
1 - VL3000 Spot	0s	3s	6s	
2 - VL3000 Spot	0.3s	3s	6s	
3 - VL3000 Spot	0.5s	3s	6s	
4 - VL3000 Spot	0.8s	3s	6s	

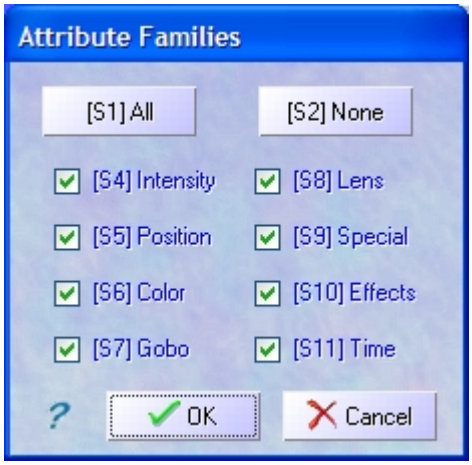
2. To achieve the offset intensity times as shown above, type in the command line **[1] [THRU] [20] [@] [0] [-] [5] [ENTER]**. It will appear like this:

3. To set the Pan timing to 3 seconds, type **[1] [THRU] [20] [S2-Pan] [3] [ENTER]** which would appear as:

Note:

*All the moving light softkeys will stuff text onto the command line. That is, if you press **[S5-Position]**, the text **Position Time** will appear, which will set both the Pan and Tilt times. If the individual attributes are currently not visible on **[S1]** through **[S4]**, just continue pressing **[S5]** through **[S9]** until you see the attributes you want control over.*

4. When you have finished setting attributes and times, record the new cue or update an existing cue. Be sure to include the **[S11] Time** filter in the **Attributes** masking:

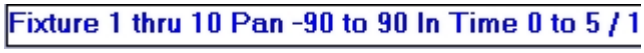


Time on the Command Line

As you directly enter attribute values on the Command Line, you can specify times as well. Not only will these times be placed in the Independent Time grid as described above, but Palette will also use the time to fade the attribute from its current value to its new value. For example, you could type **[1] [THRU] [10] [@] [50] [@] [5] [ENTER]**, and the command line would look like this:

If you want to Release a Channel (and all of its attributes) in time, or sneak it back to cue level, use the syntax **[1] [SHIFT+REL] [5] [ENTER]**. This appears on the command line like this:

A more complex example of using time on the command line is **[1] [THRU] [10] [S2] [-] [90] [-] [90] [@] [0] [-] [5] [/] [1]** which would look like this:



This is crazy, but looks very cool. What it does it takes Channels 1 through 10 and fans them out to make a perfect half circle, but it does it over 5 seconds, starting by moving Channel 1 in one second and ends after six seconds with Channel 10.

Using the A/B or C/D faders to specify time

There is an option in the Hardware Setup - A/B C/D that allows either of the split fader pairs to control the live fade time. If you are running a show live, it is handy to have handles to control how long attributes get to their new level and how long they should take to return to their old levels once released. This option sets up the left hand fader to control the IN TIME of any attribute you set using the command line or button array. The scale is from zero to ten seconds (top to bottom). The right hand fader controls how long releases should take or what is the sneak time.

Attributes set using times specified by the A/B or C/D faders are not transferred to the TIMES display (i.e., you can't use these times to write cues with).

Multiple Cue List Concept

Multiple Cue Lists allow the console to operate completely separate and asynchronous cue lists simultaneously. This is useful if you want to have an effect running on one cue list to keep it separate from the cues in the main cue list, or if the console was controlling the lighting in a main theater as well as a space in the theater lobby, an individual cue list for each space could be developed and operated at the same time to run completely different cues.

Note:

Palette supports an unlimited number of Cue Lists.

Using the Cue List Properties, Cue Lists can be given different names as well as different colored backgrounds to help visually differentiate one from another. Individual cue lists can be locked to prevent unauthorized modifications to cues. Cue Lists can be assigned a Priority and can be resolved either using a Highest Takes Precedence method or a Latest Takes Precedence method.

The Cue List Directory appears above the Cue List Display and shows all the cue lists in your show.

The Channel Grid display normally has a black background color. When Channels are being controlled by another cue list (i.e., the one that is not selected), the levels will be displayed with a dark blue background:

(With some black and white printed manuals, it may be difficult to see, but Channels 5, 7 and 8 have a blue background.)

The Attribute Grid always has light background. Attributes being controlled by other cue lists appear with blue text:

Fixture	Intensity	Pan	Tilt	CTO	Color A	Color B
1 - VL3000 Spot	60%	0°		0%	0% C	0% M
2 - VL3000 Spot	100%	-90°	45°		Red	
3 - VL3000 Spot	50%	-90°	45°		Red	
4 - VL3000 Spot	50%	0°		0%	0% C	0% M
5 - VL3000 Spot	50%	0°		0%	0% C	0% M
6 - VL3000 Spot	80%	DSC			Blue	
7 - VL3000 Spot	25%	5°	28°	0%	0% C	0% M
8 - VL3000 Spot	80%	5°	28°	0%	0% C	0% M

(With some black and white printed manuals, it may be difficult to see, but Channel 6's intensity is black where its other attributes are in blue text. This is much easier to see on the real display.)

Note how one Channel with multiple attributes can be controlled by more than one cue list at a time. Attributes that are at their default levels are shown in grey text.

Fade Resolution

The pecking order that the fade engine uses to resolve output channels, in order of precedence, is as follows:

1. Parked Output levels
2. Intensities controlled by the Flash, Highlight or Lowlight Tools
3. Captured Channel attributes (on the keypad, with red levels)
4. Inhibitive Look levels (intensities only) in order of Priority
5. Additive Look levels (intensities and attributes) in order of Priority and Cue List levels (Latest Takes Precedence or Highest Takes Precedence) in order of Priority

Note:

- *The affect of the Grand Master and Black Out Button can occur before or after Captured intensity attributes based on how it is setup.*
- *Palette's Latest Takes Precedence cue lists do not get automatically released when other cues take full control of all the attributes used in them. Their values are still valid and if the domineering 'more recent' cue list gets released, the values from the original cue list will get a chance to write to the stage again. Some may refer to this domineering behaviour as Stomping and the behaviour of re-writing to the stage after the release as Persist on Override.*
- *It's interesting to note that intensities recorded in Looks (often thought of as traditional submasters) do not always win over cue lists at the same priority. By default, the attributes are resolved on an LTP bases unless the Look has specifically been marked HTP. This ensures that the recorded 'look' will appear on stage when the look handle reaches the top of its travel, even if it must reduce the level of some Channels.*

HTP (Highest Takes Precedent) vs. LTP (Latest Takes Precedent)

Intensities can be resolved either HTP (Highest Takes Precedent) or LTP (Latest Takes Precedent).

LTP

If multiple controls (Sub Masters or Cue Lists) are attempting to control the same attribute, the last one to move it will win. For example, if one cue sets a level to 75%, then another one is executed and it sets it to a level of 50%, the attribute will go to 50%.

Note:

- *Channel Masters are always HTP.*
- *Cue Lists and Sub Masters can be either HTP or LTP as determined by their properties.*

- *Palette's Latest Takes Precedence cue lists do not get automatically released when other cues take full control of all the attributes used in them. Their values are still valid and if the domineering 'more recent' cue list gets released, the values from the original cue list will get a chance to write to the stage again. Some may refer to this domineering behaviour as Stomping and the behaviour of re-writing to the stage after the release as Persist on Override.*
- *for a LTP Cue List or Sub Master to gain control , the losing control must also be LTP (i.e., not marked HTP).*

HTP

If multiple controls (Sub Masters or Channel Masters or Cue Lists) are writing to an intensity attribute, the one with the greatest value will win. The exception to this rule is if a control with a higher priority is wanting it to go to a lower level, it will win.

Priorities

Palette allows for 100 different priorities for use when you are playing back recorded items to the stage. Priorities apply to Cue Lists and Looks. The Properties box for each of these items has a number field where you can enter the desired priority. Regardless of the HTP vs LTP settings, Higher Priority items (lower number) will win.

The default priority of new Cue Lists is 10 and new for Looks it is 9. In complex show files, it is good practice to bump higher priority items up to numbers like 7 or 8, rather than straight to number 1. This will give you 'room to grow' as you add more important things, like fire-safety cues, at a later date. In architectural situations, you may want to build a 'base' look that is priority 90 or so, such that if all other playback items get released, this base look will take over.

Note:

Only one item can win. If there are two items writing to the stage and one is 9 and the other is 10, changing the #9 to a #1 will not make it win any better or faster!

Tips and Tricks

Reading these tips may be the fastest ay to avoid reading the entire manual. These are the Tip of the Day tips.

- Use the HELP button to get help on any specific button or in any dialog box. To get help on buttons, press HELP then the desired button.
- If your hardware is such that the A/B faders crossfade you between cues (see S3 - HARDWARE SETUP), holding down SHIFT while moving the faders moves you backwards through the cue list.
- If you double press the softkeys accelerator for a pull-down list in a dialog box, a large popup will appear, allowing you to use the wheel to select a value.
- You can add profiles to any timed fade (intensity, position, color, etc.). As you use the Blue Box to enter times, the softkeys change giving you access to profiles such as slow start, damped and zigzag.
- Last Action Editing (or the British Release Option) is available in Hardware Setup. This option does not release attributes to their default level, but rather leaves them static and ready to be re-asserted by advancing cues.
- The Abstract Control Model allows you to move your moving lights in straight lines rather than arcs.
- Palette can read the SMPTE time off your MP3 files and you can synchronize cue lists to music.
- In the Hardware Setup under the Console tab, there is a check box that allows you to mute QWERTY keyboard events for controlling Cue Lists.
- Attribute masking can used when Moving, Copying, Recording, Loading or Updating cues and looks. Rather than opening the [S9] Attribute dialog box, hold down SHIFT and use the softkeys. Double pressing any attribute family will solo it.
- Palette's Move In Black will automatically set up your moving lights ready for the next cue their used in. MIB features can be customized on a pre-cue basis using the cue Action dialog box.
- Palette's ability to 'busk' moving lights is very powerful. You can change the attribute behaviour of your moving lights by VIEWing the properties of a Sub Master.
- The Show Options has a field where you can set the level for the FULL button. Double pressing the FULL button will always give you 100%.
- Every dialog box has a small blue question mark in it. Press this button to get context sensitive help.
- Palette supports 100 Priority levels for Looks and Cue Lists. The highest priority is #1 and the default priority for Cue Lists is #10.
- Press Edit in the Action column of any cue to add a Macro to a cue. Macros can trigger other cues or even control your Media Player or console work lights.

- To enter times in the HH:MM:SS format, use two dots (i.e., " .. ") to make the colon. This format extends from days (DD) to fractions of a second or frames (FF) in SMPTE time (i.e., DD:HH:MM:SS.FF). Note that frames or the 100th of a second appear after a single decimal point.

- Moving Head Channels can hit the same place on stage using two different sets of pan and tilt. Use the FLIP TOOL to try cues out using either.

- [S10] is the Select softkey. Pressing it gives you twelve methods of selecting Channels in your rig, including Evens, Odds, Previous, Levels Going Up, Channels Using Palettes etc. You can even store your own selection set similar to Memory Store and Memory Recall on a calculator.

- Using the command line, you can alter intensity levels relative to their current position using the [1] [THRU] [10] [@] [+] [15] [ENTER] syntax. The command line will read "Up" when you press [+]. Similarly you can press [-] for "Down". If you're controlling moving light attributes, the [+] puts the word "Relative" in the command line.

- Opening the Hardware Setup allows you to assign Macros to the back panel triggers. Just short out Pins 1 & 2 or 1 & 3 to fire the macros.

- The Abstract Control Model gives you six different Color Spaces to select and fade your color mixing Channels.

- The Fan tool allows you to evenly spread out attribute values using one of the following functions: Center, Right, Left, Ends, Random, Random Positive, Sine and Tangent. You can also repeat the fan throughout your selection set.

- If you have the optional Button Array Wing Panel, you can make the buttons first select the Channels, then apply their recorded levels with a second press.

- When controlling moving lights, double hit the softkey for an attribute to display a large pop-up with fixed attribute values. The softkeys 1 through 12 map to these values for very quick access.

- The command line supports relative movement of moving light attributes. For example, you can type [1] [THRU] [10] [PAN] [+] [90] [ENTER].

- If you want one group of Channels to move at a different rate than others in the same cue, you can either move those Channels to a different part or use the Independent Timing where each and every attribute of every Channel can have its own wait and fade time. This is handy if you want staggered times and are not concerned about managing parts in the cue list. To access Independent Timing, press [SHIFT] [EDIT].

- The four round buttons below the encoders on the Palette ILC open large popup lists for the attribute values currently assigned to those encoders. Spinning the encoder will highlight different values and pressing the button again will put those values live to stage.

- If you enter a range of cues in the Record Cue dialog box, you have the option to record values in all cues in the range, or to just record in the first cue and track through the rest.

- Time Events can trigger on specific days of the week or month and have hourly or daily repeat frequencies.

- Cues can steal away from active Looks Masters if both are at the same priority, but by default, Looks are recorded with Priority 9 whereas Cues are Priority 10.

- Use SHIFT with the arrow keys to select multiple cells with the blue box in the Cue List. This is handy for changing many cues' times all at once. This is also how you select multiple cues to delete, move or copy (before touching the DEL, MOVE or COPY keys). Loops are easily created by highlighting multiple Action cells and pressing EDIT to add follows and links.

- The A/B and C/D faders can be configured with S3 - HARDWARE SETUP to either manually fade the Up and Down times, crossfade the cues, work as cue list masters or be manual two-scene masters.

- You can write a BLOCK cue by selecting the ALL Levels (Block Cue) Record option in the record dialog box, or just by right clicking on a cue and selecting Block Cue. A horizontal line above the cue will show you that no attributes will track into this cue.

- You can rearrange the columns in the Cue List by clicking and dragging the column headers.

- Use the Tools button to open Virtual 5X5 Button Arrays for Groups and Positions, Color and Gobo palette access.

- The command line supports range entry of when setting levels. For example you can type [1] [THRU] [10] [@] [10] [TO] [1] [ENTER]. To get [TO] on the command line press the [-] key.

- When you record groups, the selection order is preserved for fanning and staggered independent timing purposes.

- Configure the way the DBO (Dead Black Out) button works in S3 - HARDWARE SETUP. It can be a momentary button, a toggled or disabled.

- Palette's Track Sheet can show you every parameter of the moving lights in your rig. You can expand and collapse this detail level on a per Channel basis. Open the Track Sheets using [S5 - Display].

- The release button has multiple functions. It will close any open dialog box or it will release selected Channels if no dialog box is open. Press SHIFT + REL to bring back what you just cleared.

- DON'T USE THE TRACKPAD - you don't have to. Almost every function can be achieved using dedicated keys, the Softkeys (S1 - S12), the NEXT/PREV button, the wheel or the arrow buttons.

- If you put the forward slash character {/} at the beginning of a cue label, the text will appear italicized. If you use an exclamation point {!} it will be bold.

- You can drag columns around in the Cue List to suite your needs. Double clicking on column separators will automatically size the column for you.

- You can move any selected Channels in a cue to a separate part by pressing the PART softkey and then update the cue. Move the Blue Box in the cue list to change cue part timing. Palette supports 26 different parts plus individual independent timing for every attribute if you need that flexibility.

- The Grand Master can either include or exclude captured Channels. Choose your option in S3 - HARDWARE SETUP.

- The NEXT/PREV button moves you through dialog boxes. Use it with SHIFT to move backwards through a dialog box.

- Read up on SOS Remote Support in the main help files and see if it's right for you.

- You can delete cue parts by highlighting any cell part's line with the blue box and press the DEL key. The Channels in that part can either be moved to the main cue or removed from the cue altogether.

- While you are in a dialog box, the SOFTKEYS will take you to the individual controls. The control that currently has the focus of the WHEEL, ARROWS or NUMBER KEYS will flash the amber LED on that SOFTKEY.

- Releasing Channels works in three stages: First time you press REL, it release the last attribute you touched. The second Release releases any currently selected (red background) Channels. The third press clears all captured Channels. Use it with SHIFT to make it an Oops key (also a three-stage process).

- The first time you press the TOOL key, you must hold it down and use the SOFTKEYS to select the desired tool. Next time, you can just touch the tools key quickly to toggle the tool on and off.

- Did you know that any cue with zero time will appear bold in the Next Cue column in the cue list directory?

- To quickly copy a Sub Master, touch COPY then the Look's BUMP button, then touch the desired new BUMP button.

- While in BLIND, moving the Blue Box loads cues. Don't forget to check the Pink Loaded Status Bubble to see what is Loaded.

- To alter the selected Channels by 1% instead of 10%, press and hold SHIFT while using the UP and DOWN buttons.

- Time Events can trigger based on astronomical events such as sunrise and sunset. Palette has longitude and latitude values for nearly two thousand cities around the world.

- Palette uses TheAbstract Control Model. This very powerful technology allows you to do things like control color mixing lights in six different color spaces.

- Flash Channel (a TOOL) works whether or not you have Channels selected before you initialize the tool. If you type Channel # TOOLS|FLASH, that Channel will start flashing. You can then type another Channel number and press enter to jump to it. Use the wheel to scroll through Channel quickly. Once you close the tool, the last Channel will be selected and ready for you to set its level.

- To make the Channels wait a specific amount of time after the GO button has been pressed enter a WAIT time. Do this by editing the Cue Time box using the WAIT / FADE syntax.

- You can remove any redundant data in your cue list by right clicking in the cue list and select Unblock Entire Cue List. Alternately, you can do it on a single cue or

range of cues by selecting them with the Blue Box first before right clicking and selecting Unblock Cues.

- When editing wait/fade times using the blue box, use [FULL] to highlight the Wait time (start of line) and [OUT] to edit the Fade time (end of line).

- To enter time in HH:MM:SS format, press the decimal key twice to make the colon. This is used for VERY long fade times or when entering SMTPE times.

- Holding down SHIFT while rolling the WHEEL on any numeric field will change the value by 0.1.

- If you build a look that you like on one moving light, you can use the COPY button to copy its attributes to any other light, regardless of make and model. This is on of the very powerful features of the Abstract Control Model.

- The GOTO CUE button has two functions. Un-shifted, it is the CUE button, used when in the Record dialog box or in the command line. Shifted it opens the GOTO CUE dialog box where you can select any cue and Goto it in either recorded time or a time you enter in the dialog box.

- If another cue lists steals away attributes from your cue list, press SHIFT + GO to 'Assert' your cue list. The current cue will not advance.

- The BLIND LOAD button has two functions. Un-shifted it opens the Load dialog box. Shifted it takes you in and out of BLIND.

- If you hold down [SHIFT] while you press [HALT/BACK] the cue list will go back to the previous cue in cue time, rather than the Halt/Back time.

- Busking Looks is a very powerful feature of Palette. Sub Master can be configured to give true Last Action control to moving light attributes.

- If you want to remove information in a cue, LOAD the cue, select the Channels, release them, then press the UPDT key to update the cue.

- To quickly record a Sub Master, set the desired levels then press [REC] then a [BUMP] button. You can later edit the name of the Look by pressing VIEW then BUMP to get the Look's properties. If you press [REC] [SHIFT]+[BUMP] the record dialog box will remain open to allow you to label the look.

- If you are editing a numeric column (like time), after pressing EDIT you can use the WHEEL to change the values. If multiple cells are selected, the values will change relative to each other.

- Use Load to load cues or looks. You can load multiple items on top of each other to combine ideas.

- To quickly move a Sub Master, touch SHIFT+MOVE then the Look's BUMP button, then touch the desired location's BUMP button.

- To quickly copy a Sub Master, touch COPY then the Look's BUMP button, then touch the desired new BUMP button.

- Press S4 - CONTROL PANEL to change the way your track pad works. You can turn on or off features such as the tap-clicks.

- To release all the Playbacks, press SHIFT+REL PB.
- Use the File Open File Types combo to open Checkpoint files if you've made a mistake. Scroll up the Uber Status to see when the last Checkpoint file was recorded.
- To go to the top of a Cue List, press and hold SHIFT while pressing the STEP UP button. To get to the last cue in a Cue List, press SHIFT+STEP DOWN.
- To scroll the Channel grid, hold down the SHIFT key while rolling the wheel. This only works when there are no Channels currently selected. To deselect all Channels without affecting their set level, press the BACKSPACE key until the command line is clear.
- To go to a cue without using the GOTO CUE dialog box, use the ARROW KEYS to move the blue box to the first column in the cue list on the desired cue and press EDIT. This is equivalent to double clicking on that cell with the mouse.
- Using S2 - SHOW OPTONS, you can give each Cue List their own default Step times, Back times and Release times.
- Your console worklights can have separate levels. Choose the desired levels in S3 - HARDWARE SETUP.
- You can right click to Clear or Copy the contents of the Uber Status to the system clipboard. You can then paste this text into Notepad to save it if need be.
- Typing VIEW [CHANNEL NUMBER] ENTER allows you to change the labels of a Channel to make your Channel Grid a little easier to understand. Alternately, you can select them and right-click with the mouse and choose Channel Label.
- Right click on the divider to the left of the Channel Grid to set 20 vs. 25 across.
- The pink Tools bubble will tell you what tool you will get if you touch the TOOLS button. To change the tool, press and hold TOOLS and select a new tool using the SOFTKEYS.
- If you want to get back to the stage display while in the patch, just press a SELECT key.
- Instead of using the command line to patch Channels, try using the Blue Box. Select the first cell, press EDIT, type in the desired number then just keep pressing the DOWN ARROW rather than ENTER.
- Press S4 - CONTROL PANEL to get to applications other than the Palette, such as MS PAINT, Internet Explorer and Media Player.
- Running your finger along the very right-hand side of the track pad allows you to adjust the levels of the selected Channels.
- Why print to paper? Just e-mail your PDF output right from your desk.
- There is a text editor built into Palette that allows you to take notes. Get to it using S4 - CONTROL PANEL.

- Use the WHEEL in dialog boxes to scroll through lists, number boxes and combo boxes. Holding down SHIFT while rolling the WHEEL will change numeric fields by 0.1.

- Press S4 - CONTROL PANEL to change your Screen Saver. Changing the Settings of "My Pictures Slideshow" allows you to point to your own directory of images that you place on the hard drive.

- Create a chase easily by selecting a range of cues' ACTIONs with the Blue Box, touch EDIT and select Follow After Fade. Then select the NEXT CUE to be linked to the first.

- If you have external slider panels, you can have a 24 channel four-scene console! Choose the desired configuration of the A/B and C/D faders using S3 - HARDWARE SETUP.

- When controlling moving lights, group multiple attributes together and control them simultaneously by holding down combinations of S1-S4 and rolling the wheel.

- Palettes can be nested. If you build Position A from raw values, then build Position B using Position A, updating Position A will affect Position B.

- You can Flip moving head Channels easily by using the FLIP Tool. Do this and update the cue when the light 'took the long way 'round' when running cues.

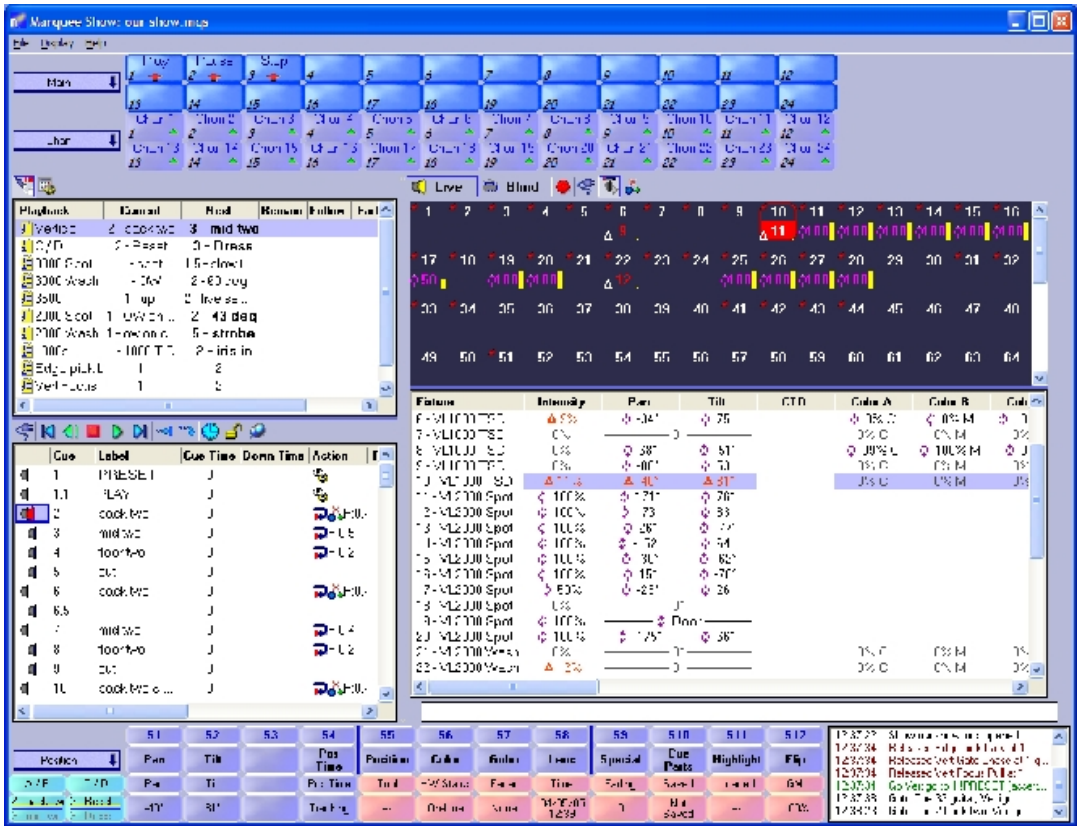
Screen Layout

Screen Layout

- Screen Layout
- Toolbars
- Channel Grid
- Channel's Different States
- Attribute Grid
- File Menu
- Display Menu
- Help Menu
- Softkeys
- Keyboard Shortcuts
- Status Bubbles
- Uber Status
- Playback Bubbles
- Sub Master Pages
- Macro Buttons
- View Properties
- Remote Video

Screen Layout

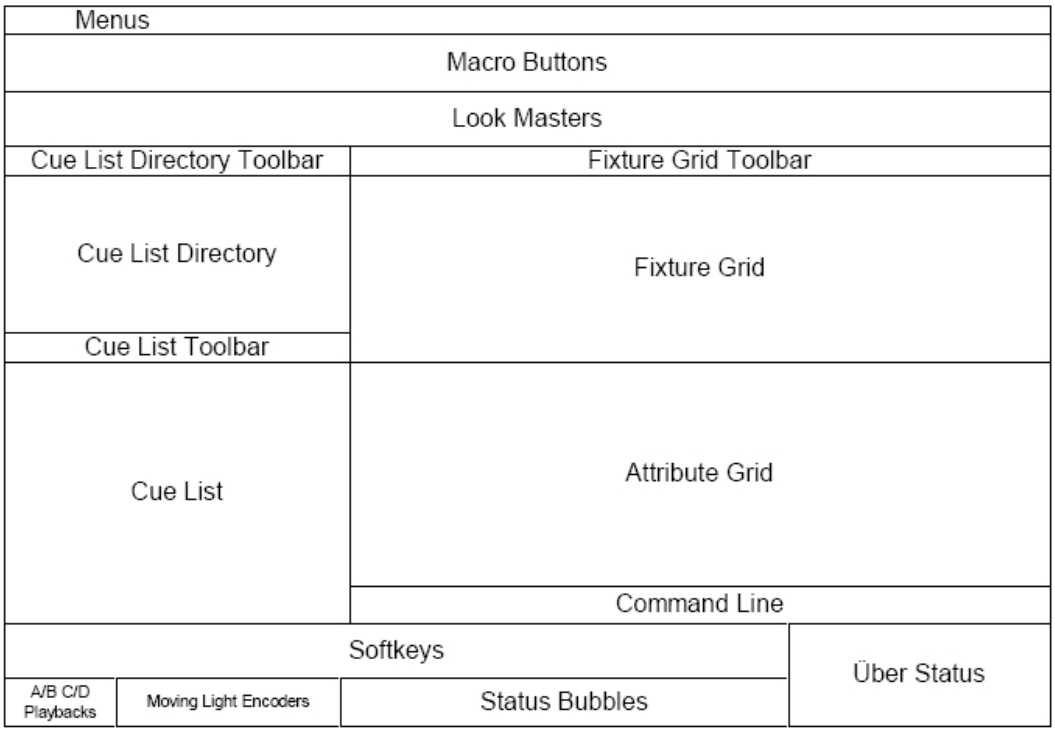
The layout of the Palette screen is flexible and allows you to look at the information you need when you need it. When Palette starts, the screen is not a busy as this:



To add or remove screen components, use the Display Menu or press **[S5]** to show the display popup list:

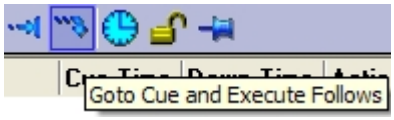
As well, you can resize the Channel Grid by clicking or right clicking on the splitters.

Look at the diagram below to see what each area does and use the index to find more information on each topic:


Menus
Macro Buttons
Look Masters
Cue List Directory Toolbar
Fixture Grid Toolbar
Cue List Directory
Fixture Grid
Cue List Toolbar
Cue List
Attribute Grid
Command Line
Softkeys
Über Status
A/B C/D Playbacks
Moving Light Encoders
Status Bubbles

Toolbars

Palette has three different toolbars. If you are not sure about any tool's function, position the mouse pointer on a toolbar button (without clicking). The tool is highlighted, and the Tool Tip display indicates the function:



The functions of the Toolbars are detailed below. Most of these functions have QWERTY keyboard equivalents.

Cue List Toolbar

The Cue List Toolbar is located directly above the Cue List on the left side of the display.

The Autoscroll button turns the Autoscroll Cue List function on and off . **[S11]** also toggles the pin.

The **GO** button (Console Equivalent: **[GO]**, QWERTY Equivalent: **[SPACE]**):

- activates the cue indicated by the Cue List Pointer in the cue's recorded time
- advances to the next cue in the recorded time (activating any Cue Actions and executing any Follow Cues)

The **HALT** button stops any cue that are playing back on this cue list from running. Once the cue list has been stopped, hitting the Halt button again will backup to the previous cue in the default Cue List Back fade time (See **[S2] Show Options**). (Console Equivalent: **[HALT/BACK]** QWERTY Equivalent: **[Z]**)

The **Go Back** button is equivalent to doing a **Goto** on the previous cue in its own cue time. (Console Equivalent: **[SHIFT] [HALT/BACK]** QWERTY Equivalent: **[SHIFT] [Z]**)

The **Step Back** button replays the cue before the active cue in the default Step Time (See **[S2] Show Options**). (Console Equivalent: **[STEP UP]** QWERTY Equivalent: "**[**") Use with **[SHIFT]** to go to the top of a cue list.

The **Step Forward** button goes to the cue after the active cue on the default Step Time (See **[S2] Show Options**). (Console Equivalent: **[STEP DN]**, QWERTY Equivalent: "**]**") Use with **[SHIFT]** to go to the bottom of a cue list. If a long fading cue is running, pressing this button will complete the cue in Step Time.

The **Release Cue List** button halts all cues on that Cue List and releases all Channels controlled by that Cue List. (The Channels will either return to their default levels, or to the levels set by any other Cue List or Sub Master that has control of them. They will fade out using the Cue List's release time). (Console Equivalent: **[REL-PB]** QWERTY Equivalent: **[\]**) Use with **[SHIFT]** to release all cue lists.

The **Goto Cue** button activates the highlighted cue on the Cue List in the default time. (Console Equivalent: **[SHIFT] [GOTO CUE]**, QWERTY Equivalent: **[SHIFT] [Q] [#] [ENTER] - (Un-Check [S6]) Goto and Do Not Execute Follows**)

The **Goto and Run** button fades to the highlighted cue in the recorded time. (Console Equivalent: **[SHIFT] [GOTO CUE]**, QWERTY Equivalent: **[SHIFT] [Q]** - **(Check [S6]) Goto and Execute Follows**)

The **Cue Properties** button accesses the Cue Properties dialog box. (Console Equivalent: **[VIEW] [CUE] [#] [ENTER]** QWERTY Equivalent: **[V] [F10] [#] [ENTER]**)

Channel Grid Toolbar

When in **Live** mode, the levels you see in the Channel Grid show what is being output to the stage. Any levels with a blue background are not controlled by the Selected Cue List. Get in and out of Live mode by pressing **[SHIFT] [BLIND]** or on the QWERTY keyboard with **[B]**.

When in **Blind** mode, the Channel Grid has a green background. See the pink Loaded bubble to see what is currently loaded in Blind. Get in and out of Blind mode by pressing **[SHIFT] [BLIND]** or on the QWERTY keyboard with **[B]**. While in Blind, if you use the arrow keys to move the Blue Box, the highlighted cue will automatically be loaded. When you press **[LOAD]** or **[SHIFT] [B]**, the Load dialog box will be automatically stuffed with the highlighted cue number.

When the **Tracking** button is down in Blind, the levels that have tracked into the Loaded cue are shown even though those levels are not recorded in the loaded cue. This button is only shown when in Blind.

The **Record** button accesses the Record dialog box.

Update will open the Update dialog box presenting a list of possible playback items to update.

Changes the Channel and Attribute Grid displays to show Intensity Levels and Attribute Values. The Moving Light Attribute Grid (see below) must be displayed to see Attribute values such as Pan/Tilt and Color.

Changes the Channel and Attribute Grid displays to show Wait/Fade Times. The keyboard shortcut to toggle between **Levels** and **Times** is **[SHIFT] [EDIT]**.

The first click of the **Release** button release the last altered attribute. The second click releases selected Channels and the third releases all captured Channels

Turns on and off the display of the Moving Light Attribute Grid.

Turns on and off the display of the Running Effects.

Globally toggles Move In Black on and off.

Cue List Directory Toolbar

Use the Cue List Directory toolbar to switch between displaying Cue Lists, Patch and Time Events.

Channel Grid

The Channel Grid is the field of numbers located in the top right pane of the display:

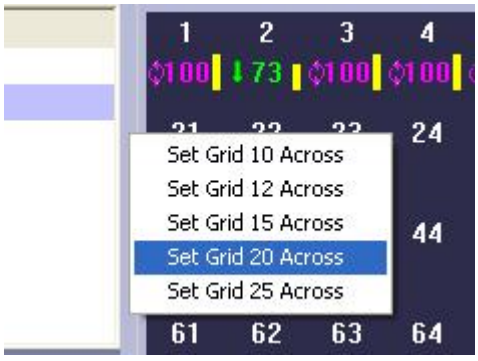
- Each Channel in the system is represented in the Channel grid in two lines.
    - The top line represents Channel numbers
    - The second line can either show levels or fade and wait times. (See Independent Timing)
- Channel levels are color-coded to indicate the status of the Channel. (See Channel Colors and Symbols)
- Channels with a small red triangle by their number are Channels that have more attributes than just intensity. The other attributes can be found in the Attribute Grid.

Adjusting the Size of the Channel Grid Display

1. Move the mouse over the line separating the Channel Grid from the Cue List until it turns into this symbol
2. Click on the vertical line and hold down the mouse button to adjust the width of the Channel Grid display.

   OR

2. Right-click once the symbol appears, and select a set Channel Grid size from the right-click menu.



Moving around the Channel Grid using the Wheel

While no Channels are selected, you can hold down [SHIFT] and roll the Wheel to scroll the Channel grid. If you have Channels selected and you don't want to release them, use the [BKSP] key to clear the command line.

Moving around the Channel Grid Display with the trackpad

The Scroll Bar is located along the right edge of the cue list display as well as the Channel display and it identifies whether the display is near the top, middle or bottom.

- Inside the Scroll Bar is the Thumb, which indicates the section displayed. (If it is near the top of the scroll bar, you are near the top of the display.

- Click above (or below) the thumb to move the Channel grid will move up (or down) a page.

- To move up (or down) line by line, click on the arrow at the top or bottom of the scroll bar. Each click will move the display one line. If you hold down the mouse button while the mouse pointer is over the arrow, the screen will continue moving line by line.

- To move in big steps, put the mouse pointer on the thumb, hold down the mouse button and the drag the thumb up or down in the scroll bar.

Description of the different states of Channels

When you are programming your show, the Channels you select and work with can be described as existing in different states. Understand the definitions of what changes these states helps explain why Palette may treat them differently at different times.

Channels can be:

- Released
- Selected
- Changed
- Captured
- Under Playback control
- Under Sub Master control
- Under Flash/Highlight/Lowlight control

Released Channels are Channels that are not captured for use in a pending record operation. These Channels may be at their default level (i.e. not controlled by anything) or they may be set to a level by a currently active Cue List or Sub Master.

Examples of Released Channels:

Selected Channels are Channels that have been addressed and are pending immediate hands-on control. Selected Channels that have not **Changed** and are not **Captured** can still be controlled by active Playbacks or Sub Masters.

Selected Channel Only:

(red outline)

Selected and Changed:

(red background)

Selected, Changed and assigned new part:

(red background, white letter)

Under control of either Flash, Highlight or Lowlight tool:

(yellow text, black background)

Changed Channels are currently or recently under control after being selected, but not yet recorded. These Channels are necessarily **Captured**.

Changed, Selected and Captured

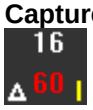
(red background, white text, white delta symbol)

Changed and Captured

(black background, red text, white delta symbol)

Captured Channels have likely have changed and are pending a record. If you are in the LIVE display, these Channels will not be controlled by Cue Lists or Sub Masters. If you do a record, the Changed delta symbol is removed, but the Channels are still Captured, meaning that Cue Lists and Sub Masters will not control their level until they are released.

Captured Channel (not Selected but Changed):

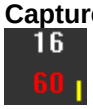


(black background, red text, white delta symbol)

Captured Channel (Selected and Changed)

(red background, white text, white delta symbol)

Captured Not Changed (not Selected, probably just Recorded, but not released)



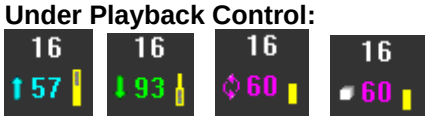
(black background, red text)

NOTE:

- *You can control whether or not Captured Channels are automatically Released after recording a cue in Show Options.*
- *There is a Console Option in Hardware Setup that allows you to use Last Action Editing. If you choose Last Action Editing, Channels will remain captured until a cue takes control of them.*

Channels under Playback Control must be Released. If you are using Last Action Editing, attributes will automatically be Released when a Cue Lists needs to take control of them.

Under Playback Control:



Channel under Sub Master Control must be Released. Additive Looks can affect levels similar to Cues, either under HTP or LTP control. Inhibitive Looks negatively affecting a Channel's intensity that is currently either under Cue List Control or Additive Sub Master Control.

Under Additive Sub Master Control:

(black background, yellow text and green handle)

Channel under Cue List Control being inhibited by Inhibitive Sub Master

(black background, yellow text and red handle)

Channel under Cue List Control being inhibited by Cue List Master or Grand Master

(black background, broken arrows, hollow yellow pipe, red hat)

Flashing Channels are Selected. It may or may not be Captured. (See: Flash Channel or Output and Highlight/Lowlight)

Flashing or Highlighted Channel:

(black background, yellow text)

Attribute Grid

If you have patched moving lights in your show, the Attribute Grid will appear below the Channel Grid. You can turn on or off the Attribute Grid display by using the **Display** menu, **[S5]** or the Channel Grid Toolbar using this button: You can also dock a Second Window with just the Attribute Grid in it by selecting **Second Window** from the **Display** menu or selecting it from the **[S5]** popup.

The Channel Grid shows that a Channel has more attributes than just intensity by displaying a red triangle in its upper left corner:

The additional attributes can be seen in the Attribute Grid:

Fixture	Intensity	Pan	Tilt	Color A	Color B	Color C	Color	Gobo	Edge
1 - VL1000 TID	0%	-83°	61°	73% H	100% S	86% L		Pinwheel Rot CW 6 RPM	42%
2 - VL1000 TID	100%	-52°	65°	73% H	100% S	86% L		Pinwheel Rot CW 6 RPM	33%
21 - VL2000 Wash	0%	BAND				Lav			
22 - VL2000 Wash	0%	22°	-57°			Lav			
23 - VL2000 Wash	0%	BAND				Lav			
24 - VL2000 Wash	0%	BAND				Lav			
25 - VL2000 Wash	100%	Cyc		0% C	0% M	0% Y	Select Yellow		
26 - VL2000 Wash	100%	Cyc		0% C	0% M	0% Y	Select Yellow		
27 - VL2000 Wash	100%	BAND				Blue			
28 - VL2000 Wash	100%	BAND				Blue			

The Channels are listed in rows and the attributes are show in columns. The first two columns are fixed, such that when you scroll the pane horizontally, you can always see which Channel is on which row and you can see its current intensity. The other columns will shift left an right if you move the horizontal scroll bar or automatically when you address individual attributes such that the one you are working with is visible. The column order cannot be switched, but you can size the columns by placing the cursor between two column headings, clicking and dragging. The column width will be persistent between show files as it is not saved in with the show.

When you select a moving light, the row in which it appears will be highlighted with a blue background.

Note:

Just by selecting a moving light, you do not Capture the individual attributes. They are still being controlled by cues and looks until you actually adjust their values. Check out the topic called Channel Colors and Symbols to see what the different symbols mean.

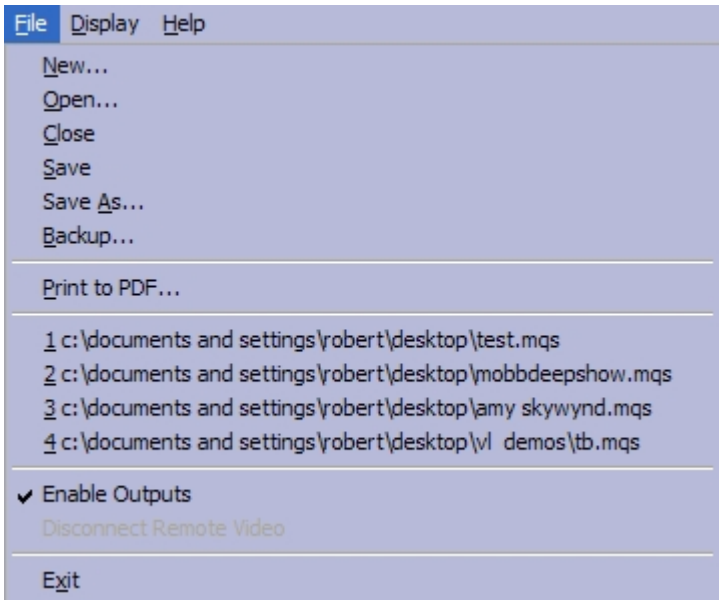
The blue highlighted background shows you which attributes are available for that Channel. In the image above, you can clearly see that the VL1000 does not have a Color Wheel and the VL2000 Wash Channel does not have a Gobo Wheel.

The attribute bubbles at the bottom of the screen show you individual control of the various aspects of the selected attributes. Sometimes two or more of these controls are string concatenated into a full description of what the attribute is doing within a single column. The Gobo wheel on the VL1000 shown above is a great example. When you selected Gobo after selecting the VL1000, there at three controls that affect how the Gobo Wheel is going to behave:

The first bubble Selects the specific gobo from the gobo wheel (in this case Pinwheel). Adjusting the Gobo Mode determines how the individual gobos will behave (in this case, the gobo will rotate Clockwise), and the third bubble shows specifically how the behaviour is configured (in this case, it shows Revolutions Per Minute, but if the behaviour was to index the gobo, it would show the angle in degrees from the home position). You can read these bubbles from left to right like this: "The Pinwheel gobo will Rotate Clockwise at 6 RPM". In the attribute grid, it appears concatenated like this: Pinwheel Rot CW 6 RPM

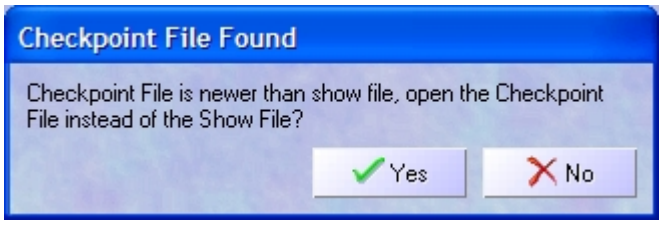
For more information on the relationship of control handles and attributes, check out the topic Abstract Control Model.

File Menu



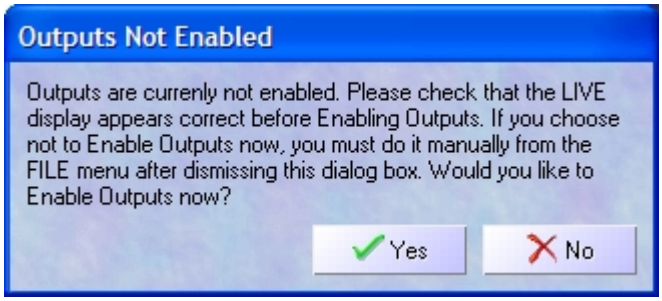
The **F**ile pull down menu on the Menu Bar provides access to the following functions.

- **New** - Use to create a new show. You will have to **Save** it to give it a name.
- **Open** – Use to access an existing show for playback or editing. The File Open dialog box allows you to open Palette Show files, Checkpoint files and Backup files. By default, the combo is set to open Palette Show files (***.spf**).
- **Close** – Use to exit the show that is currently in use. If the show file has been changed, it will ask you to save first.
- **Save** – Use to record the contents of the current show to disk. You can also press **[S8]** on the main softkey toolbar. Once you save the show, the old file on disk will be renamed YourShowFile.spb. The ***.spb** extension is used for backup files. The current show file is automatically backed up at regular intervals to a **Checkpoint** file. Checkpoint file use the same name as the show file, but has the extension ***.spc**. If your system crashes or you lose power, when you recover the Checkpoint file will be opened rather than the show file:



You will need to verify you want to continue working with the Checkpoint file or the real show file. If you choose **Yes** to open the Checkpoint file, you will do a SaveAs the first time you choose Save. You can manually **Open** checkpoint files by changing the "Files of Type" combo in the File|Open dialog box to "Palette Checkpoint". Set the time interval of how often checkpoint files are written in Show Options. (Check out Mirrored Saves also found in Show Options) Checkpoint files are automatically deleted if you exit Palette manually.

- **Save As** – Use to record the current show under another name and continue working under that name.
- **Backup** - Use to make a backup copy (*.spb) of the current show to another location and continue working under the original name. Set your backup configurations in Show Save Options.
- **Print to PDF** - Opens the Print dialog box to allow you to customize what sort of document you want to create using the current show.
- Recent files will be listed by number. Using the QWERTY keyboard, press that number to load it.
- **Enable Outputs** - This option is a indicated by a check mark. If you disable the outputs, the console's DMX ports and Ethernet outputs will remain static until you re-enable them:


Outputs Not Enabled
Outputs are currenly not enabled. Please check that the LIVE display appears correct before Enabling Outputs. If you choose not to Enable Outputs now, you must do it manually from the FILE menu after dismissing this dialog box. Would you like to Enable Outputs now?
Yes
No

Upon recovery from an improper shut down, you can choose to enable or disable outputs. If the Console Option ***Force Outputs upon Recovery*** is checked, they will always be enabled, which is desirable in architectural situations.

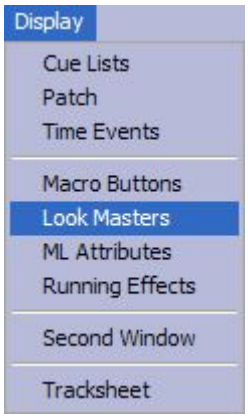
- **Disconnect Remote Video** - If you are monitoring a console using your PC or laptop as a Remote Video terminal, you can disconnect from the main console using this options. Immediately, you will be presented with the Connect dialog box to re-connect to the same or other recently used consoles.
- **Exit** – Use to close down the lighting control software. Upon exiting, the checkpoint file for the current show will be deleted to prevent you from opening a stale show file.

Note:

*Any time you see a word with an underlined letter on the menu bar or in a pull-down menu, this means you can access it from the QWERTY keyboard using the **ALT** key and the underlined letter. For example, **ALT, F, O** will access the **File** drop down menu from the Menu Bar, and then the **Open** file dialog box will appear.*

Display Menu

Used to turn on and off the display of the Cue Lists/Live Display, Patch, Time Events, Macro Buttons, Virtual Sub Masters, Moving Light Attribute Grid, Running Effects Grid, Second Window and Track Sheets.



A large popup display is available by pressing **[S5]** on the main Softkey menu:

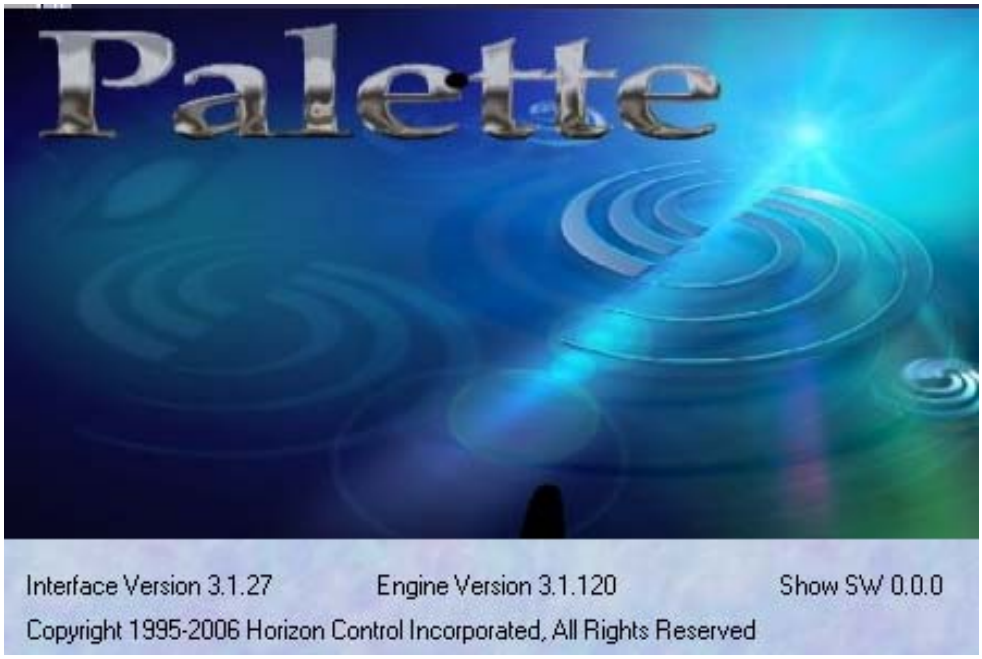
Use the wheel to select a display, then press **[ENTER]** to close the popup and select the new display.

Help Menu

The **H**elp pull down menu on the Menu Bar provides access to the following functions.

- **Palette Help** - Opens the on-line Help files.

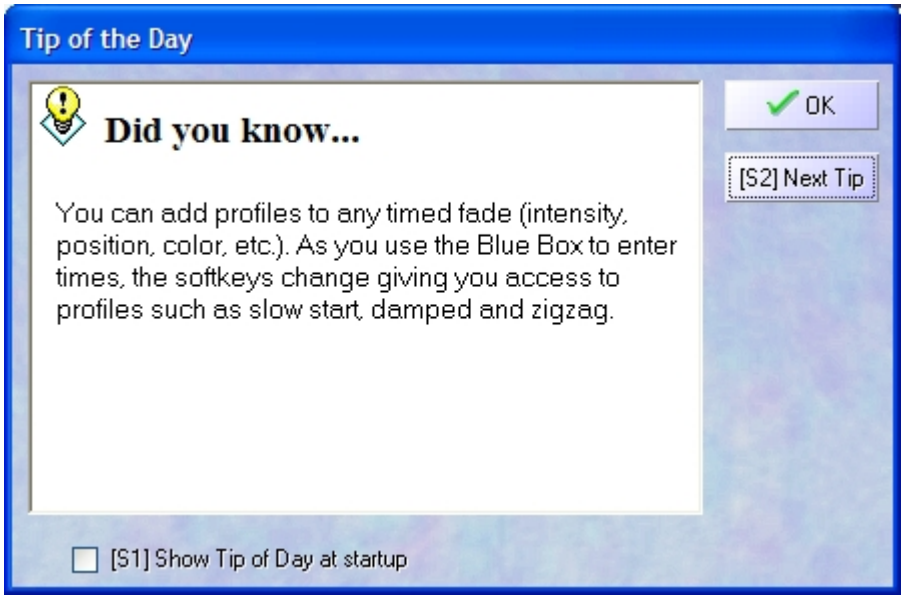
- **About Palette...** – Displays copyright and version information for Palette, including the User Interface, Fade Engine and Show File version numbers.



- **Upgrade Palette...** - Allows you to either use Dealer Codes or go On-Line to order more control channels for your Palette

Horizon Upgrade Wizard - Introduction
I want to purchase an upgrade on-line with my credit card
My Horizon dealer has given me a Upgrade Key
I've run this application already and have received the "Activation Text" e-mail
I want to register my Horizon Device
HORIZON
horizoncontrol.com
About ...
<< Back
Next >>
Cancel

- **Tip of the Day** – Use to access the Tip of The Day display, which can provide tips and notes on Palette operation. The Tip of The Day dialog box has a check box to determine if the Tips should be shown at startup.


Tip of the Day
Did you know...
You can add profiles to any timed fade (intensity, position, color, etc.). As you use the Blue Box to enter times, the softkeys change giving you access to profiles such as slow start, damped and zigzag.
OK
[S2] Next Tip
[S1] Show Tip of Day at startup

Softkeys

The twelve lavender/blue buttons at the bottom of the screen are context sensitive to what you are doing such that at any stage of operation, you are presented with a dozen or less choices.

When a dialog box is open, the LEDs show you what buttons are used to jump to specific controls (lists, check boxes etc.). The LED will blink showing you what control currently has focus.

For instance, if the Record Cue dialog box was open, the softkeys would be as follows:

Note:

The sofkeys S1 through S12 on the console are mapped to F1 through F12 on the QWERTY keyboard.

Popups

If you are selecting from a combo list (similar to **[S1]** above), you can either repeatedly press the softkey to change the selection or you can double press **[S1]** to get a pop up list:

When you get this list, **[S1]** through **[S4]** become:

You can also use the Softkeys, Arrow Keys or the Wheel to select the desired choice. Once you have highlighted the right one, press **[ENTER]**.

Additional Softkeys [+]

Some dialog boxes, such as the Record dialog box, have buttons that have the [+] symbol after the text, like this:

. Pressing and holding the **[SHIFT]** key gives you additional softkeys, such as the following:

In this case, pressing any of these softkeys changes the attribute masking without the need to open the Attribute dialog box.

Note:

- *While holding down [SHIFT], the other softkey accelerators in the dialog box will disappear (i.e., **[S2] Cue List** just becomes **Cue List**). Although it may look odd when entering labels that include capital letters, it does not prevent you from utilizing other shifted functions such as holding down SHIFT and rolling the wheel to change numerical fields by 0.1 rather than whole numbers.*
- *If you double press any of **[S4]** through**[S11]** you can solo* that attribute family. This is quicker than pressing ***[S2]*** then reselecting the single desired one.

Moving Light Softkeys

If your show has moving lights patched, as you select Channels, the softkeys will change to give you direct access to the moving light attributes:

For more information on manipulating moving light attributes, check out the topic Controlling Moving Lights.

Default Softkeys

When no dialog boxes are open and you have no moving lights selected, you can use your mouse to press the softkey buttons. The default softkeys give additional functionality that is not available with the hard buttons on the console:

If you want to access the Default Softkeys while moving lights are selected, rather than releasing the Channels, just press backspace. The attributes will remain captured, but the selection will clear and you can then see the Default Softkeys.

Cue Softkeys

If the Command Line starts with **[CUE]**, the softkeys change to:

This allows you more traditional manipulation of existing cues (if you terminate the command line with **[ENTER]**) or allows you to specify some attributes of the cue before you record them (terminating the command line with **[REC]**).

Keyboard Shortcuts

The QWERTY keyboard maps most functions available on the console. Here is a list of keys and what operations they perform.

+	Plus	Used in command line for Channel selection and Relative attribute adjustments
-	Minus	Used in command line for Channel selection and staggered attribute [TO] syntax
*****	At	Used in command line to set intensity levels or intensity times (@ is also acceptable)
.	Dot	Used to set point times or twice to indicate a colon for the HH:MM:SS time format
/	Thru	Used in command line to select a range of Channels (> is also acceptable)
[	Open Square Brace	Step Back in cue list. Use with [SHIFT] to take you to the top of a cue list.
]	Close Square Brace	Step Forward in cue list. Use with [SHIFT] to take you to the bottom of a cue list.
****	Back Slash	Release Cue Lists (SHIFTED = releases all cue lists)
B	Blind / Load	Sets display to Blind mode (SHIFTED = Load)
C	Copy	Opens Copy dialog box
G	Group	Used for Group on command line
L	Look	Used for Look on command line
M	Move	Opens Move dialog box
P	Palette	Opens Apply Levels dialog box
Q	Cue	Use when using Cue on command line (SHIFTED = Goto Cue)
R	Record	Opens the Record dialog box for recording Cues or Looks
T	Tools	Hold down to change softkeys to Tools menu. Strike to toggle last

		Tool
U	Update	Opens Updated dialog box or updates Loaded items
V	View	Opens View Properties dialog box
Z	Back	Halts running cues, backs up the cue list (SHIFTED = Go Back in time)
	Arrow Keys	Move the Blue Box
	Backspace	Used in command line to delete characters. Use to deselect Channel to return to the Default Softkeys.
	Delete	Delete's highlighted cue
	End	Levels Out
	Escape	Releases attributes and Channels (three stage) (SHIFTED = restore)
	Home	Sets selected Channels' intensity to Full or the predefined level in Show Options. Double press to set Level to full regardless of Show Options.
	Insert	Opens Blue Box for editing, toggle controls in dialog boxes (SHIFTED = Times Display/Levels Display)
	Page Down	Intensity levels down by specified amount (default = 10%) (SHIFTED = -1%)
	Page Up	Intensity levels up by specified amount (default = 10%) (SHIFTED = +1%)
Tab	Next/Prev	Selects the next Channel (shifted selects previous Channel)
	Space	Go on pending cue in selected cue list (SHIFTED = Assert current cue)

Status Bubbles

At the bottom of the screen there are eight pink 'Status Bubbles'. These bubbles tell you about different states or modes the console is in and other general information.

Tool

The Tool bubble shows what Tool is currently active or which tool will be active if you press the **[TOOLS]** button (QWERTY equivalent **[T]** button). When you first start your session, this bubble will display **[---]** because no Tool has been selected yet. Hold the **[TOOLS]** button and select the tool using the softkeys. When a tool is active, the bubble will be red and the LED on the Tools button on the console will illuminate.

Fader

The Fader bubble will tell you which fader has been moved last, what it was assigned to and what its current level is. This is useful to set up the 'blind' side of a two-scene scene from notes without having to Display|Sub Masters.

Note:

- *Movements of the Grandmaster and Playback Master faders are not displayed here. See **GM** below or the topics Playback Bubbles and Uber Status.*

Fading

Palette is capable of an unlimited number of Fades (or cues running). These fades may be initiated from a single cue list running overlapping fades, complex parts, independent attribute timing or cues running from multiple cue lists. It's handy to know how many fades are currently running so you can report to stage management that things are still going on.

Saved

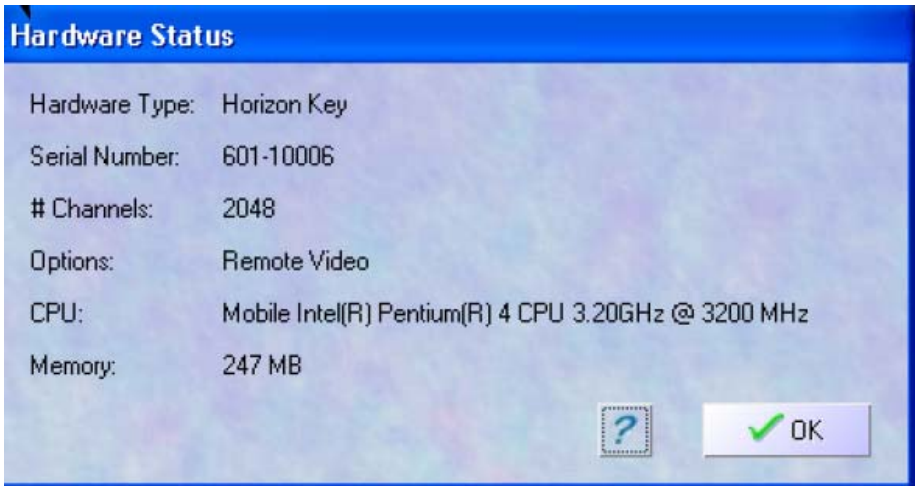
After you save the current show, this bubble marks the time at which you did that. A timer also shows you how long it has been since you last saved. The Uber Status marks a horizontal line where the save occurred. If checkpoint files or mirrored saving is enabled, their success or failure is also noted in the Uber Status box. **[S8] Save Show** is directly above this bubble when the default softkeys are displayed.

Time

The Time of Day and date is displayed in this bubble. You can set the date and time of your console through the Control Panel.

HW Status

This bubble will tell you if your Palette hardware is either **On-Line** or **Off-Line** or whether or not the outputs are enabled. Click on this bubble to open the **Hardware Status** dialog box to view your Hardware type, serial number, and what type of processor and what amount of memory your system has. The total number of channels your system is authorized for and other additional options, such as Remote Focus Unit or Remote Video authorization, is also shown here.



Loaded

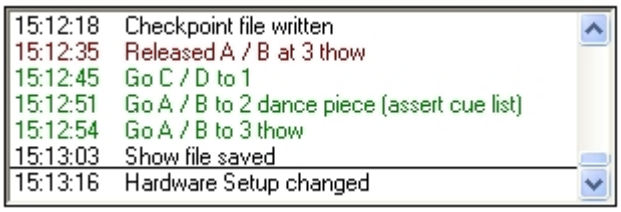
When you are in Blind the Loaded Bubble becomes very important. It is your best indicator of what you are working on. It also works in Live mode if you use the **[LOAD]** button. You can load more than one item (cue or look) at once. The first one you load is displayed in this bubble. If you pile on addition items, then press **Update**, the first one gets updated with the entire state of everything that was loaded. If you exhaust the multi-stage release, the final press of **[REL]** will clear what is loaded and the Loaded Bubble will be empty.

GM - Grandmaster

The Grandmaster display shows in red if the level is not 100%. In addition, levels that have been affected by the Grandmaster will be displayed with a red hat, a hollow pipe and a broken arrow:

Über Status

This box in the lower right hand corner of the display compliments the Status Bubbles, showing you the actions you performed when operating your console. The time of the operation is marked and the last two hundred events are shown in the list. You can right click to clear the list or copy it to the system clipboard.

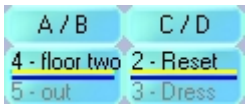

15:12:18 Checkpoint file written
15:12:35 Released A / B at 3 thow
15:12:45 Go C / D to 1
15:12:51 Go A / B to 2 dance piece (assert cue list)
15:12:54 Go A / B to 3 thow
15:13:03 Show file saved
15:13:16 Hardware Setup changed

Some of the actions that are reported in the Uber Status include:

- Show Open/New/Save (delineated with horizontal line placed above)
- Show Checkpoint
- Mirrored Save success or failure
- Go, Halt, Back (shown in green text)
- Assert Cue List
- Release Cue List
- Blue Box edits
- Triggers
- Show Options
- Hardware Setup
- Goto Cue
- Goto Top/Bottom of Cue List
- Move/Copy Cue
- Move/Copy Look
- Load Cue
- Load Look
- Delete Cue
- Delete Look
- Record Cue (red if recording an empty cue)
- Record Look
- Bump Buttons
- Sub Masters Moves
- DBO (shown in red text)
- Grand Master (shown in red text)
- USB On-Line status
- Time Events

Playback Bubbles

The area in the bottom left hand side of the main screen is reserved to give you status of the first two cue lists in your show.



The top smaller bubble tells you what cue list the cues are fading on. The first line of text (in this case "4 - floor two" on A/B) shows the current cue that you are either sitting in or fading to. The lower text in gray shows the pending cue. The colored bars that are in between the text that move from left to right as cue are running are described below.

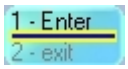
Depending on how the hardware is setup, the displays are subtly different. Each hardware configuration is described below. (Also see help topic Hardware Setup - A/B C/D)

Disabled

The handles don't do anything; only the [GO] and [HALT/BACK] buttons work. When a Cue has equivalent Up and Down times, mid fade the display may look like this:

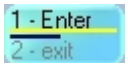
If there is a split fade time, the progress of the Up time through the fades is represented by the thicker yellow bar, whereas the Down fade is represented by the thinner black bar:

When the cue is complete, both bars will be all the way across the display:



Playback Master and Manual Crossfader

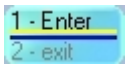
The top yellow bar indicates the position of the left-hand fader which is the Playback Master. The higher the level, the more right the bar moves and the brighter the yellow bar gets. The bottom blue bar shows the progress of the cue if it is manually crossfaded by pulling the right-hand fader. The blue bar starts on the left and is very dark. It progressively gets brighter blue as it travels from left to right.



If you execute a cue that has identical Up and Down times using **[GO]**, the fade will appear like this:

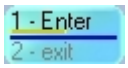
If you press **[GO]** on a cue that has split fade times, the progress of the Up time through the fades is represented by the thicker yellow bar, whereas the Down fade is represented by the thinner black bar:

When the cue completes, the display will revert to this:



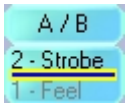
If you are sitting in a cue, and pull down the left fader which is the Playback Master, channel levels in the Channel Grid will have broken arrows, hollow pipes and red hats:

... and the yellow bar in the playback bubble will fade as it tracks the position of the fader handle:



Note:

- *If you press **[HALT]** while a cue is in progress, you can manually complete the cue by pulling the handle.*
- *You can reverse the direction of the current fade at any time before the handle reaches its end-point destination.*
- *If you start a cue by pressing **[GO]**, then, while the cue is in progress, you move the handle, that is equivalent to pressing **[HALT]** then manually completing the cue by pulling the handle.*
- *If you move the handle to Halt a cue, but then decide you want the cue to complete in cue-time, you can simply press **[GO]**. You will have to park the handle at one end or another to make it active again.*
- *If you Halt a cue for any reason and choose to complete it using the handle, all times will be re-scaled to the distance the handle has to travel, with the greatest time in the cue being measured from top to bottom and all others scaled to that. Wait times will be scaled too.*
- *It does not matter if the handle is at the top or bottom when you start to use it. As long as it is at one end, it will function as a manual crossfader, moving you forward through the cue list.*
- *If you want to manually crossfade backwards through the cue list, hold down **[SHIFT]** while pulling the handle. You will notice that the pending cue in gray at the bottom of the bubble will have a lower number than the current cue in black text up top:*



Split Crossfader

When the faders are setup up as Split Crossfaders, the Left handle can manually control the progress of intensity attributes that are moving up (as well as all other moving light attributes) whereas the Right handle manually controls the progress of any Channels who's intensity are going down in the next cue. At any time you can press **[GO]** to execute cues, or just move the handles. The position of the Left handle will be identified by the thick yellow bar and the position of the right handle marked by the thinner blue line:

If you execute a cue that has identical Up and Down times using **[GO]**, the fade will appear like this:

If you press **[GO]** on a cue that has split fade times, the progress of the Up time through the fades is represented by the thicker yellow bar, whereas the Down fade is represented by the thinner black bar:

The bulleted **Notes** that appear above in the paragraph called **Playback Master and Manual Crossfader** apply here too.

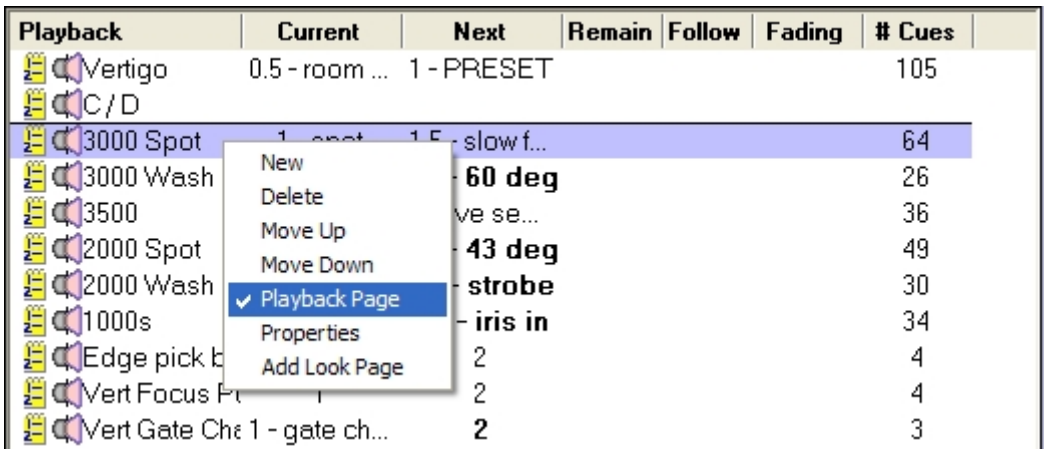
Two-Scene Masters and Slider Bank Lookmasters

When the console is set up in any of the Two-Scene modes, the Playback Bubble shows the level of the faders, left to right respectively. In Two-Scene Preset mode or when the Lookmaster mode is [NEGATIVE], then the right hand fade will report a value of 0% when the fader is at the top.

Additional Playback Bubbles

There are 12 additional Playback bubbles made visible by selecting **Display|Playbacks** either using the menu or **[S5] Display** softkey:

Any active cue lists will have a bi-color progress bar displayed between the active cue (black text) and the pending cue (gray text). The currently selected cue list's bubble will be down (1000s in the example above). To assign cue lists to playback pages, right click in on the first cue lists of the desired page in the Cue List Directory and check off **Playback Page**:



After checking off Playback Page, a horizontal line will appear above the cue list. This playback page uses the name of this cue list. You can add as many playback pages as needed and rearrange them using the **Move Up** and **Move Down** options in the list. Uncheck **Playback Page** to remove the page from the show file. To change between playback pages, click on the combo box to the left of the Playback 1 bubble and select from the list.

Note:

- ***Left Clicking*** *on any Playback bubble is equivalent to doing a* ***[GO]****.*

- *A **Right Click** will present a list of options to choose from:*

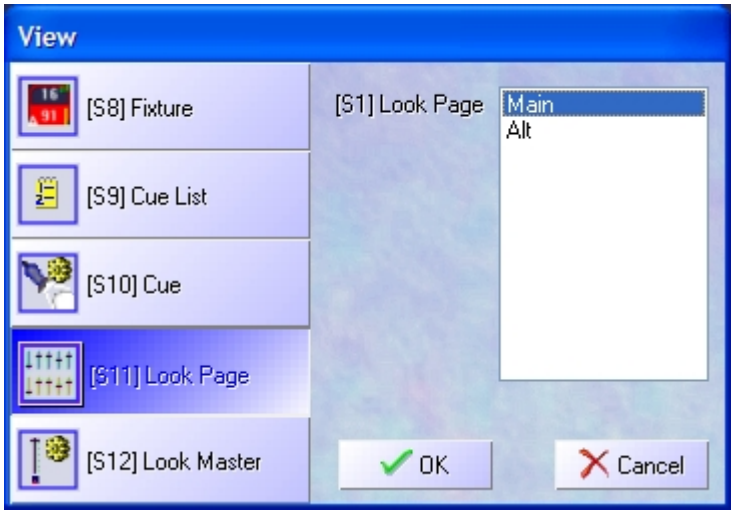
Sub Master Pages

Looks are recorded and arranged on Sub Master Pages. You can see the first 24 looks in a page at the top of the screen by selecting the menu option **Display|Sub Masters** or pressing the **[S5] Display** softkey and select **Sub Masters** from the pop-up list. Using the combo box to the left, you can display user defined Look Pages or a number of the pre-defined slider pages.

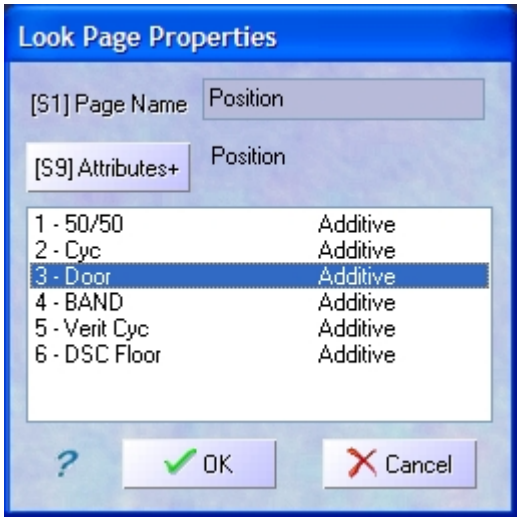
Additionally, these pages may be laid out on your hardware's sliders (via Hardware Setup) so that you can quickly playback Looks live.

New show files have five Look Pages (Main, Group, Position, Color and Other). You can add pages by right clicking in the Cue List Directory and selecting the **Add Look Page**.

If you want to change the name or other properties of the Look Page, press **[VIEW] [S11]** then press **[S1]** to select the Look Page. You can repeatedly press **[S1]** to change the highlight in the list, or use the **Wheel** to scroll the list. Once you have highlighted the desired page, press **[ENTER]**.

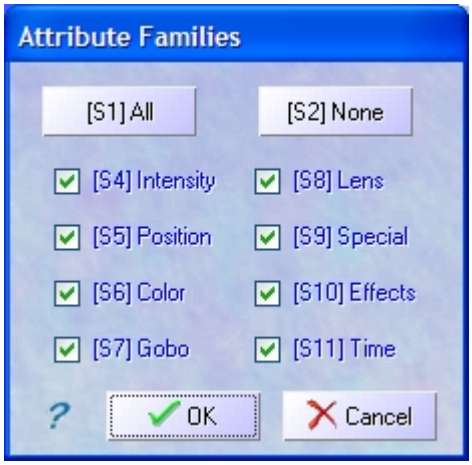


You will then be presented with the Look Page Properties box:



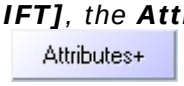
In this dialog box you can change the name of the page. The scroll list at the bottom of the window tells you what Looks are recorded on this page (double clicking on them does nothing).

The **Attributes** button will open the Attribute Family Masking dialog box:



By de-selecting different attribute families, these will not be recorded (by default) when you records Looks to this page. Therefore, if you wanted a whole bunch of Looks that only had Pan/Tilt information in them, you would de-select all but **Position**. Then each time you went to record a Look on this page, the Record dialog box would already be masking out (not recording) any attributes except Position attributes. This can be overridden in the Record dialog box at will.

Note:

- *If you double tap [S5] (or any other softkey), it will 'solo' Position. That is, all other check marks will clear and Position will remain checked.*
- *While in the main Properties dialog box, if you press **[SHIFT]**, the **Attribute** button will look like this*  *and the softkeys will change to the following:*

S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
All	None		Intensity	Position	Color	Gobo	Lens	Special	Effects	Time	

Pressing any of these changes the attribute masking without the need to open the Attribute dialog box. You can also press [SHIFT] and double tap any attribute family to solo it.

Macro Buttons

Macro buttons are a method of setting Variables which, in turn, can either run macros or change variable values to either true or false.

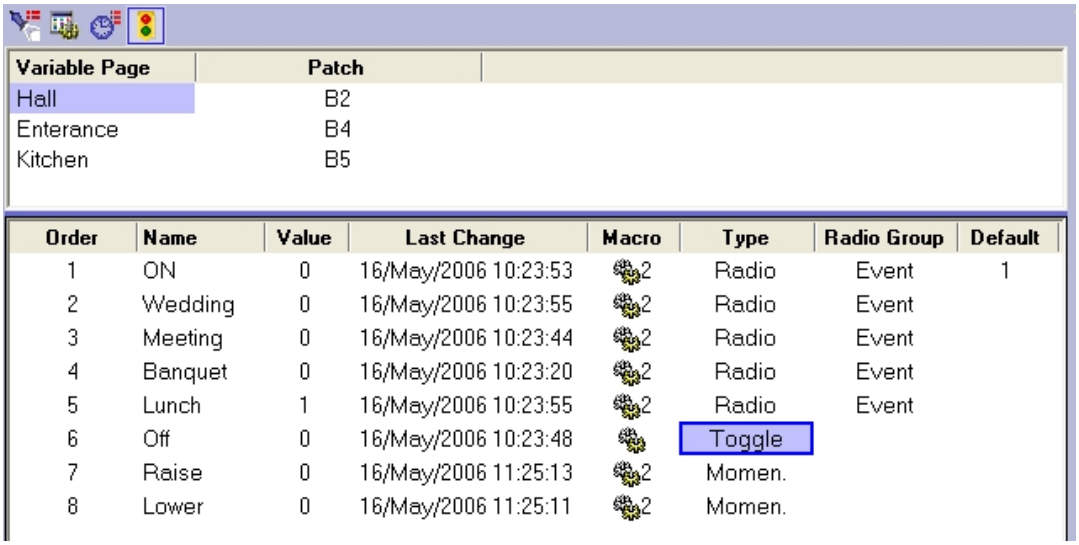
Note:

Variable can be thought of as a meeting place for different pieces of hardware and virtual console elements. Variable Pages can be 'hard patched' to Look Pages, Cue Lists or physical Button Stations in the show file. The Macro buttons are just one method of tying user buttons to Variable Pages for the purpose of seeing the variables' current values and to provide a method to change them.

You can show virtual Macro Buttons by selecting **Macro Buttons** in the **Display** menu or by pressing **[S5]** from the main softkey menu and selecting from the pop up list.

The combo box to the left shows which Variable Page the macros buttons are assigned to. If you have multiple Variable pages, use the mouse to choose which one you want to see. To operate a Macro Button, left click on it with the mouse or using the QWERTY keyboard, hold down **ALT** while pressing **[F1]** through **[F12]**.

To change the function of the macro buttons you must change the **Variables** it is tied to. Do this by accessing **Variables** in the **Display** menu or press the traffic light icon in the Cue List Directory Toolbar or press **[S5]** from the main softkey menu and select **Variables** from the pop up list:



Variable Page	Patch
Hall	B2
Enterance	B4
Kitchen	B5

Order	Name	Value	Last Change	Macro	Type	Radio Group	Default
1	ON	0	16/May/2006 10:23:53	2	Radio	Event	1
2	Wedding	0	16/May/2006 10:23:55	2	Radio	Event	
3	Meeting	0	16/May/2006 10:23:44	2	Radio	Event	
4	Banquet	0	16/May/2006 10:23:20	2	Radio	Event	
5	Lunch	1	16/May/2006 10:23:55	2	Radio	Event	
6	Off	0	16/May/2006 10:23:48		Toggle		
7	Raise	0	16/May/2006 11:25:13	2	Momen.		
8	Lower	0	16/May/2006 11:25:11	2	Momen.		

Select the desired Variable Page using the mouse, then use the Blue Box and **[EDIT]** to change any of the parameters of the variables. The name and the value of the variable (true or false or zero or none zero show as normal or pushed in) can be seen if the Variable Page is selected. Icons also show if a button is a radio, toggle or momentary button.

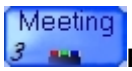
Momentary Buttons

If a variable's type is **Momentary**, the corresponding Macro Button will have a red 'mushroom' button icon. These buttons are only down as long as you have your finger on them. When it goes down, *Button Down, Off Zero* or *Value Change* actions will occur and the variable's value will change from zero to 1 or 100 (depending on

what is patched to it). When you release your finger, the variable's value will return to zero and any *Up Action* or *On Zero* or *Value Change* actions will be executed.

Toggle Buttons

Toggle variables, denoted by a rocker switch, make the down action of a button stick. Pressing the button again, pops the button back up. Again, macros are fired on *Button Down, Button Up* and *Value Change* events where applicable.



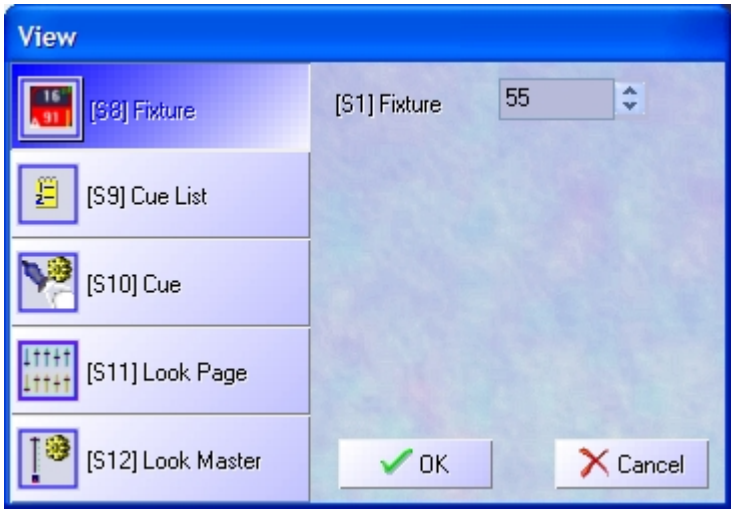
Radio Buttons

Similar to an old car radio, only one radio button (or station) can be down (or tuned in) at a time. Pressing another button down, pops the current button up. The Variable display has a column called **Radio Group**. The text in these fields can be anything; as long as they match the variables are in the same group. You may have as many radio groups per Variable page as need be and buttons in each group will not affect buttons in other groups. Leaving the Radio Group field blank is also valid (i.e., any Radio Variable who has no text in this column will be part of the same radio group).

To learn more about Macros and Variables, check out the topics below.

View Properties

Pressing **[VIEW]** button or **[V]** displays the View dialog box.



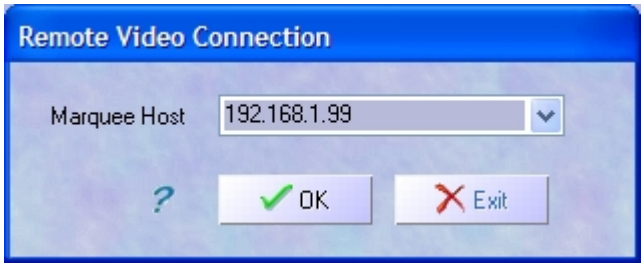
When the dialog box opens, the **Channel** tab is active allowing you to use the syntax **[VIEW] [#] [ENTER]** to see the properties of a specific Channel.

This is the method in which you get to View and Edit the Properties of almost anything on the console. You can navigate this box using the Softkeys and the display on the right hand side will change to allow you to further narrow your selection.

When on the console, there are two very handy accelerators that speed you through this box. You can press **[VIEW] [BUMP]** or **[VIEW] [SELECT]** to directly open the Properties box for either a Look or a Cue List. You can also press **[VIEW] [CUE] [#] [ENTER]** rather than **[VIEW] [S10] [#] [ENTER]** to quickly see the properties of a specific cue. Similarly, **[VIEW] [LOOK] [#] [ENTER]** shows you the properties of the specified Look.

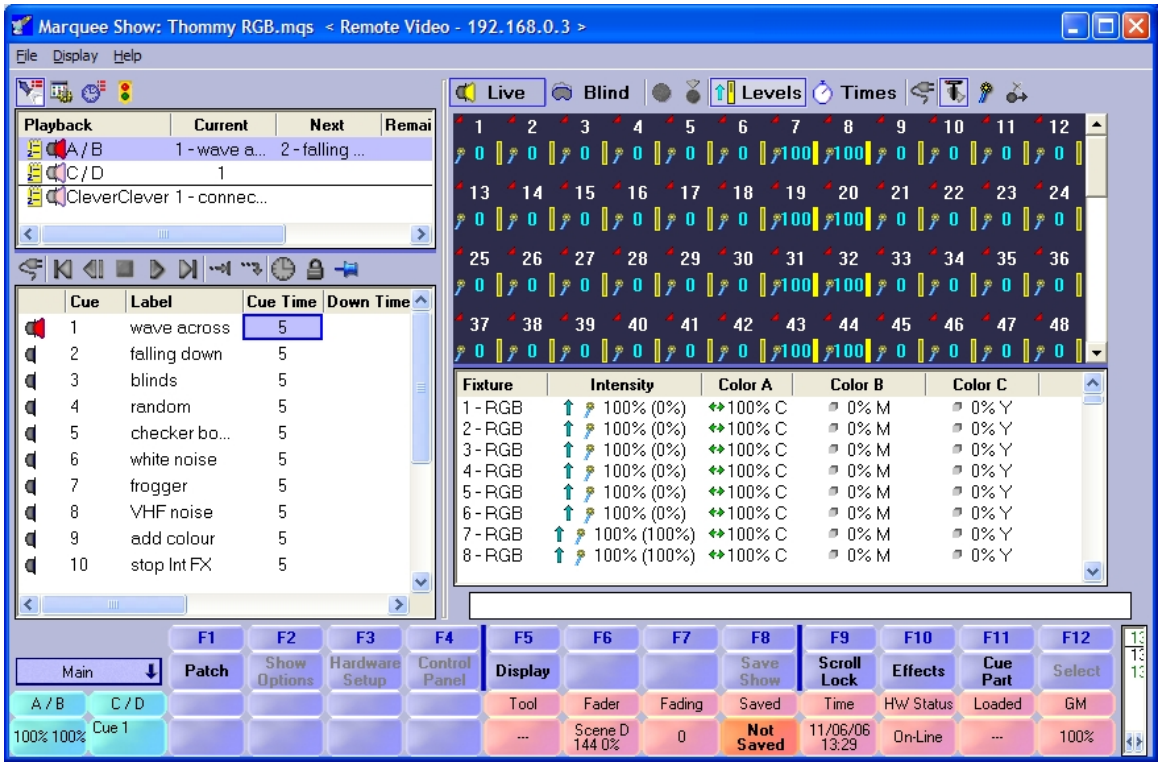
Remote Video

If you install the Palette PC software on your personal computer (available from www.strandlighting.com), one of the START Menu options is to connect (using the Local Area Network) to a console to monitor your show. Once you launch the application using this shortcut, you will be presented with the Remote Video Connection dialog box:



A list of recent IP addresses can be found by clicking on the down arrow in the combo box. If you don't the know the IP address of your console, hover over the **Network** button in the Palette Control Panel. The tooltip will show you the current IP address. By default, your Palette allows five remote connections.

The remote video connection does not allow you to Select or alter Channels or change Cue Properties, but it does allow you to independently view cues in Blind just by moving the Blue Box and you can display any cue list you wish to see which cues are active. The remote can chose to display Sub Masters, Macro Buttons, Tracksheets and position the splitters in any locations they want. Most toolbars and Softkeys are disabled:


Marquee Show: Thommy RGB.mqs < Remote Video - 192.168.0.3 >
File Display Help
Live Blind Levels Times
Playback Current Next
A / B 1 - wave a... 2 - falling ...
C / D 1
CleverClever 1 - connec...
Cue Label Cue Time Down Time
1 wave across 5
2 falling down 5
3 blinds 5
4 random 5
5 checker bo... 5
6 white noise 5
7 frogger 5
8 VHF noise 5
9 add colour 5
10 stop Int FX 5
Fixture Intensity Color A Color B Color C
1 - RGB 100% (0%) 100% C 0% M 0% Y
2 - RGB 100% (0%) 100% C 0% M 0% Y
3 - RGB 100% (0%) 100% C 0% M 0% Y
4 - RGB 100% (0%) 100% C 0% M 0% Y
5 - RGB 100% (0%) 100% C 0% M 0% Y
6 - RGB 100% (0%) 100% C 0% M 0% Y
7 - RGB 100% (100%) 100% C 0% M 0% Y
8 - RGB 100% (100%) 100% C 0% M 0% Y
F1 Patch
F2 Show Options
F3 Hardware Setup
F4 Control Panel
F5 Display
F8 Save Show
F9 Scroll Lock
F10 Effects
F11 Cue Part
F12 Select
Main
A / B C / D
100% 100% Cue 1
Tool Fader Fading Saved Time HW Status Loaded GM
Scene D 144 0% 0 Not Saved 11/06/06 13:29 On-Line 100%

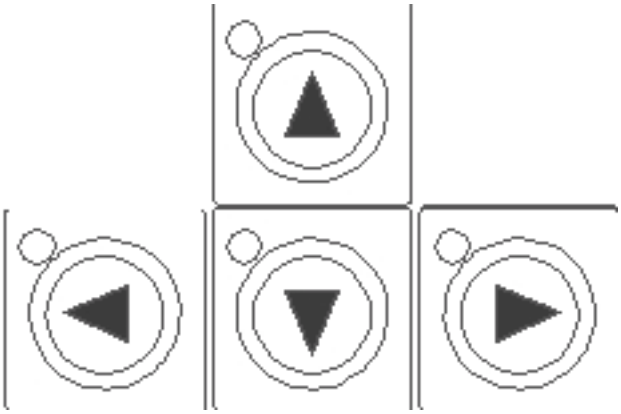
If the main system exits or re-loads a show file, the remote machine will be presented with a dialog box explaining that you must close and re-connect to the main system. You can also disconnect using the **File|Disconnect Remote Video** option to disconnect any time and/or connect to another system on your network.

Console Buttons

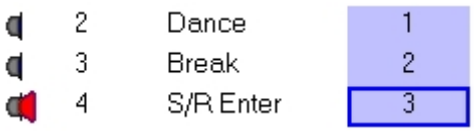
Console Buttons

- Programming Buttons
- Playback Controls
- Grand Master and DBO

Arrow Buttons



- The arrow keys move the Blue Box in the cue list, Time Events and Patch displays.
- To change a value, press the [EDIT] button.
- Holding down the [SHIFT] key and pressing the up or down arrows selects a range.
- Once a range is selected, typing in a new value will change all cells to that value.
- If you are editing a numeric column (like time), after pressing [EDIT] you can use the WHEEL to change the values. If multiple cells are selected, the values will change relative to each other. In the example below, if you used the WHEEL to change the '3' to a '4', the '2' would change to a '3' and the '1' would change to a '2'.
- Holding down [SHIFT] while rolling the WHEEL on any numeric field will change the value by 0.1.
- While in [BLIND], moving the Blue Box with the Arrow keys automatically [LOADS] cues. You can tell which cue list loaded by looking to the Status Bubbles.


2
Dance
1
3
Break
2
4
S/R Enter
3

Edit Button

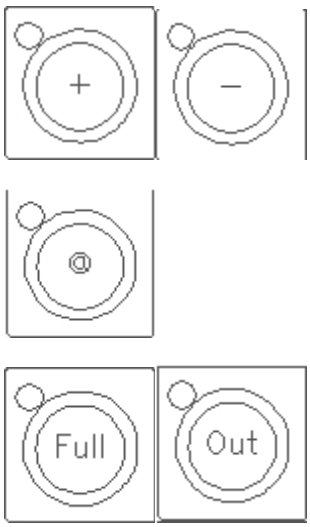
- Pressing this button allows you to change the highlighted cells in the cue list (times, labels, follows etc.), Time Events or Patch displays. Move the blue highlighted cells using the Arrow Keys.
- If a range is selected, typing in a new value will change all cells to that value.
- If you are editing a numeric column (like time), after pressing EDIT you can use the WHEEL to change the values. If multiple cells are selected, the values will change relative to each other. In the example below, if you used the WHEEL to change the '3' to a '4', the '2' would change to a '3' and the '1' would change to a '2'.
- If you highlight cells in the Action column in the Cue List or Settings column in the Patch, a dialog box will open allowing you to change one or more properties at once.
- Holding down SHIFT while rolling the WHEEL while editing cells will change numeric values by 0.1.

	2	Dance	1
	3	Break	2
	4	S/R Enter	3

Number Buttons

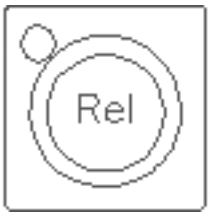
- By default, typing on an empty Command Line, these buttons will select Channels.
- Use in conjunction with the other keys (+, -, Thru etc.) close to these to select ranges of Channels.
- While in dialog boxes, these keys fill in numeric fields.
- To change cue times, use these buttons in conjunction with the Arrow Keys and the [EDIT] button.

Plus, Minus, At, Full, Out buttons



- [FULL] and [OUT] will set the level of selected Channels without having to press [ENTER] (The default Full value is set in Show Options)
- When editing with the Blue Box split up/down times , use [FULL] to highlight the Wait time (start of line) and [OUT] to edit the Fade time (end of line).
- Use [FULL] and [OUT] in dialog box edit boxes or combo boxes to take the value to its upper or lower limit
- Use the [/] key to select a range of Channels or to specify WAIT/FADE times in any time field.
- Use the [-] key to remove Channels from a range or to put the word TO on the command line for specifying ranges of levels or times across a series of Channels.
- Use the [BACKSPACE] key to clear the command line and deselect the selected Channels to reveal the default Soft Keys

Release Button



- Press once to Release the last altered attribute.
- Press again (or twice) to release all selected Channels.
- Press again (third time) to release all captured Channels.
- Press [SHIFT] + [REL] to bring back previously released items. This also work in a three-stage process.

NOTE:

- If a dialog box is open, the LED is flashing. Pressing [REL] will close the dialog box without changes being committed.
- If Channels are selected, the LED is flashing.
- If Channels have been changed but are not selected, the LED will flash in a stepped pattern.
- If you turn on Last Action Editing in the Hardware Setup - Console dialog box, the function of release changes to just deselect the selected Channels. Advancing cues will re-gain control any attributes of unselected Channels.

Record Button

Recording Cues

- To record a cue, press the [REC] button. The record dialog box will open. A default cue number is entered and the cursor is waiting for you to enter a new one (if necessary). The [ENTER] key will close the dialog box and record the cue to the Selected Cue List.
- To quickly record to a different playback master, press [REC] then the desired [SELECT] key on the playback.

Recording Looks

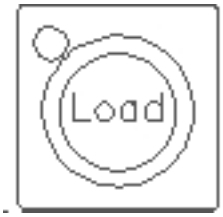
- To quickly record a Look, press [REC] then press a [BUMP] button.
- Press [REC] then press [LOOK], enter a number and press [ENTER].
- To record a group of Channels, press [REC] then press [GROUP], enter a number and press [ENTER]. A Look will be recorded (including the levels). Using the [GROUP] button, you can bring back the selected Channels and set them to any level using the WHEEL or the Keypad.

Note: The Red LED will be on any time there is a change that has not been recorded.

Update Button

- When you make changes live, pressing the [UPDT] button will open the Update dialog box. Pressing [ENTER] will update the current cue with the changed levels.
- If you have changed tracking levels or palettes, you can select different items from the list to update (i.e., Track Back and Palette Update)
- If you have used the [LOAD] button to load a Cue or Look, once you make the changes, press [UPDT] to store the changes and release any selected Channels. You will not be able to use this button if you did not use **All Attributes** during your load operation.

Load Button



[LOAD] button

- Press [LOAD] then the desired Cue number to load a cue. The pink status bubble will tell you what is loaded. The Cue Number edit box will be pre-stuffed with the cue number from where the Blue Box is sitting.
- Press [S5] to load the entire State of the cue (all the cumulative levels that got you to the look on stage at that point in the cue list).
- Edit the cue by changing levels, adding Channels or releasing Channels.
- Either press [UPDT] to Update the Loaded cue (watch the **Loaded** Pink Bubble at the bottom of the screen) or press [REC] to record it as a new Cue or Look.
- Press [LOAD] [LOOK] then the desired Look number to load a Look for editing.
- Press [LOAD] [BUMP] to quickly load a Look for editing.
- In BLIND, the Clear On Load check box will clear any Channels that are **Captured** and anything that is already Loaded as shown in the **Loaded Bubble**.
- You can Load more than one item at once to combine ideas. The first thing loaded will be Updated.

Blind Button

[BLIND] button

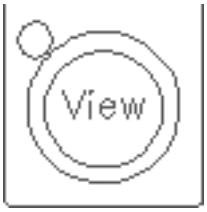
- **Press [SHIFT]+[BLIND] to enter and exit the Blind display.**
- **While in Blind, the Channel grid has a Green background and the Green LED will be flashing. You can also see a Green outline around the Blind button in the Channel Grid toolbar.**
- **While in Blind, moving the Blue Box will Load cues automatically for you.**

Delete Button

- Use this button to delete cues. Highlight the desired cue (or cues) with the Blue Box using the ARROW KEYS then press this button.
- You can also type in a range in the Delete Cue dialog box (i.e 1/10)
- To delete a Look, press [VIEW] [BUMP] then select [S10] Delete.

View Button

PRESS **Release** TO CLOSE THIS BOX!



- Opens the View Properties dialog box to select properties of Cues, Looks, Cue Lists etc.
- Press [VIEW] [#] [ENTER] to see a Channel's title dialog box.
- Press [VIEW] [LOOK] [#] [ENTER] to see a Look's properties box.
- Press [VIEW] [BUMP] to quickly get the Look's properties box
- Press [VIEW] [SELECT] to get a Cue List's properties.

Soft Keys

The Softkeys are context sensitive to what you are doing always giving you choices at any stage of operation. You can always see what each button bubbles at the bottom of the screen. The highlighted softkey's LED will blin control currently has focus.

When no dialog boxes are open or no moving lights are selected, the softk functionality that is not available with the hard buttons on the console:

S1	S2	S3	S4	S5	S6	S7	S8	S9
Patch	Show Options	Hardware Setup	Control Panel	Display			Save Show	Toggle Pin

If a moving light is selected, the softkeys may look like this:

S1	S2	S3	S4	S5	S6	S7	S8	S9
				Position	Color	Gobo	Lens	Special

To show the default softkeys, press Backspace to deselect the selected m

When a dialog box is open, the softkeys are used to jump to specific contr etc.). These would be the softkeys when the Record Cue dialog box is ope

S1	S2	S3	S4	S5	S6	S7	S8	S9
Cue List	Cue Number	Record	Cue Label	Cue Time	Down Time	Update	Exclude Looks	Attributes

Copy Button

[COPY] button

- Use [#] [COPY] [#] [ENTER] to copy attributes from one Channel to another. Attribute filtering can be applied once the dialog box is open.
- Highlight the cues you want to copy with the Blue Box then press [COPY] [CUE] [NUMBER] [ENTER] to copy the selected cue(s) to new cue(s).
- Press [COPY] [LOOK] to open the Copy Look Dialog box.
- Use [COPY] [BUMP] [BUMP] to copy one Look to another.
- [COPY] [5X5] [5X5] to move palettes around on the optional Button Array
- [COPY] [5X5] [BUMP] to copy a palette to a Sub Master
-

Move Button

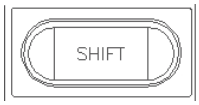
[MOVE] button

- Although you can move cues from one Cue List to another, while working in one cue list, moving cues is essentially renumber cues. Highlight the cues you want to renumber with the Blue Box then press [SHIFT]+[MOVE] [CUE] [NUMBER] [ENTER] to renumber the selected cue(s) to new cue(s).
- While the Move dialog box is open, you can also select a new numbering scheme.
- Press [SHIFT]+[MOVE] [LOOK][#] [@] [#] [ENTER] to move Looks.
- Press [SHIFT]+[MOVE] [BUMP][BUMP] to quickly move Looks.
- Use [#] [SHIFT] + [MOVE] [#] [ENTER] to move attributes from one Channel to another. Attribute filtering is available in the dialog box.
- [SHIFT] + [MOVE] [5X5] [5X5] to move palettes around on the optional Button Array

Previous/Next Buttons

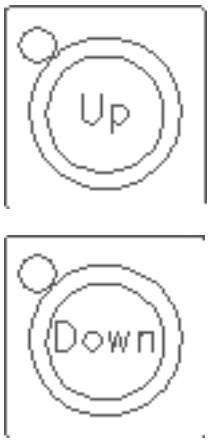
- Press Next to select the next Channel
- Press Prev to select the last Channel
- The QWERTY keyboard equivalent is TAB
- In dialog boxes:
    - Press Next to go to the next control
    - Press Prev to go to the previous control

Shift Button



- Use with [REL] to restore previously released Channels. (NOTE: if Last Action Editing is on, [SHIFT] + [REL] will fully release any captured attributes.
- Use with [REL PB] to release all cue lists.
- Use with [EDIT] to enter the Times Display.
- Use with [STEP UP/DN] buttons to go to the top or bottom of a cue list.
- Use with [ARROW KEYS] to select a range of cells with the Blue Box.
- Use with [GOTO CUE] to open the Goto Cue dialog.
- Use with [GO] to assert the appropriate cue list.
- Use with [BACK] to go to the previous cue in cue time.
- Use with [UP/DOWN] to adjust the selected Channels level by one percent.
- Use with Split Crossfaders or Single Crossfaders (A/B C/D fader setup under [S3] Hardware Setup) to manually move backwards through a cue list.
- When the command line is empty, holding down [SHIFT] and rolling the wheel will scroll the Channel grid.
- Use after pressing [REC] and before pressing [BUMP] or [SELECT] or [5X5] to keep Record dialog box open for labeling or attribute masking.
- Use with [THRU] for [Thru-On] syntax
- When moving lights are selected, hold down [SHIFT] while double pressing [S1] through [S4] to add an Effect to the corresponding attribute

Up / Down Buttons



- Use these buttons to raise or lower the selected Channels' intensity by the pre-determined level in [S2] Show Options.
- Use with [SHIFT] to move the selected Channel one percentage point.
- In dialog boxes, these buttons will raise or lower number boxes by pre-determined levels (cue number by 10, time by 10)

Tools Button

- The sofkeys display which tools are available when you **press and hold** this button.
- If the LED is on, the tool is active. Press the button to turn off the tool
- Pressing and releasing this button when the LED is off will toggle the last selected tool on. The last Tool used is displayed in the Status Bubbles.

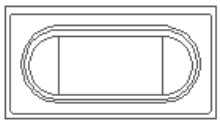
Look Button

- Press [LOOK] then # [ENTER] to put the Channels in a particular Look at their recorded level.
- Alternately you can scale their level using the keypad by typing [LOOK] # @ Level [ENTER].
- Select desired Channels then press [@] [LOOK] [#] [ENTER] to take selected Channels to their level in specified Look and apply their values as a palette reference.
- Press [REC] then [LOOK] then a number to record a look.
- Press [LOOK] [#] [REC] to record a look.
- If your Slider Panel hardware is setup to control Looks (rather than Channels), press [REC] then a bump button to quickly record a look to a master.
- Groups in Palette are stored as Looks, even if you don't use the levels.
- Go to Show Options to assign what Sub Master Page will be used when this button is pressed.

Group Button

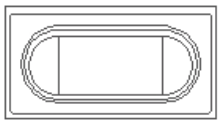
- Press [GROUP] then # ENTER to put the Channels in a particular Look on the wheel. Alternately you can set them to a level using the keypad. Example: [GROUP] [4] [@] [50] [ENTER]
- Press [REC] then [GROUP] then a number to record a Look. The current levels will be stored in the Look, but if you only want to use the selection (group), recall the Look using the group key.
- If you want traditional "Group at Level" functionality use [LOOK] [#] [ENTER] to retrieve both the selection set and the recorded attributes
- Go to Show Options to assign what Sub Master Page will be used when this button is pressed.

Select Button



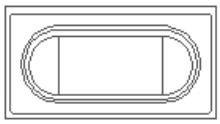
- Press a Select button to determine which cue list cue will be written to by default when you record cues. The 'selected' cue list will have an Amber LED flashing.
- Pressing this button is the same as using the mouse to highlight a cue list in the cue list directory.
- To quickly record cues to a cue list (even if it is not the currently selected cue list) press [REC] then [SELECT]. The new cue will be appended to the end of the cue list and the current cue list selection will not change.
- Use with [VIEW] to get the properties on this Cue List.

Go Button



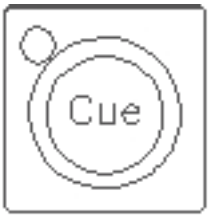
- This button will do a GO on its cue list. (NOTE: The Select button does not have to be active (amber LED flashing))
- If a cue is running, the Green LED will be flashing.
- If you are sitting in a cue, the LED will be solid Green.
- Use with [SHIFT] to assert the current cue, grabbing full control of all its attributes without advancing the cue list.
- If the cue list is Releasing, both the GO and the HALT/BACK LEDs will be flashing. The release time can be set in the Cue List's Properties.

Halt/Back Button



- This button will Halt any running cues or follows on its cue list. You can tell if a cue is running because the Green LED on the GO button will be flashing.
- If a cue list is Halted (flashing Red LED), pressing this button again will back up the cue list.
- Hold down [SHIFT] and press this button to go back to the previous cue using cue time.
- If the cue list is Releasing, both the GO and the HALT/BACK LEDs will be flashing. The release time can be set in the Cue List's Properties.

Cue Button



[CUE] button

- After pressing [RECORD], you have the option to either record a Look or a Cue. Recording a Cue is the default, if you press [LOOK], but then decide you really wanted to record a cue, press this button.
- While in the command line, select the Channels you want then type @ [CUE] # ENTER to open the Apply Levels dialog box to set attributes to their previously recorded level.

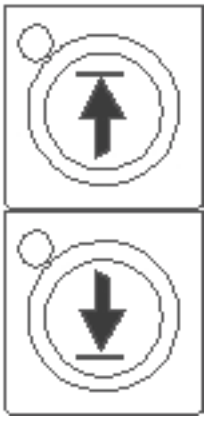
Example: [1] [THRU] [4] [@] [Cue] [6] [Enter]

Goto Button

[GOTO CUE] button

- [GOTO CUE] # ENTER to take the selected cue list to the desired cue.
- The Cue Number edit box will be pre-stuffed with the cue number of the blue highlighted cue.
- If desired, you can set a desired time for the cue to execute. The recorded time is the default time.
- If you move the Blue Box to the first column and press [EDIT], this is equivalent to doing a GOTO on that cue.

Step Forward/Step Back Buttons



- Pressing the relevant button steps you through the Selected cue list using the Step-Time set in the properties of the cue list. (Press [VIEW] [SELECT])
- If the cue list is active ([GO] had been pressed at some point), the effect will be seen on stage. If it is not active, only the cue list pointer will move, awaiting a Go.
- Use with [SHIFT] to move to the top or bottom of the selected cue list.
- If a long cue is running and you want to quickly complete it, press [STEP DOWN]. The cue will complete in the Cue List's Step Time as determined by the Properties of the Cue List.

Release Playback

- Pressing this button will release the cue list on the selected playback master. The cue pointer will remain at the current cue position, therefore pressing [GO] will put you back into the same state you were in before you hit [REL PB]
- Press [SHIFT]+[REL PB] to release all cue lists.

Macro Buttons

- The M-Key buttons allow you to put custom macros on them.
- These buttons are tied to the current Variables Pages and can either be momentary, toggles or radio buttons.
- If the LED is on, the button (variable) has a macro attached to it. If it's flashing, the button is down.
- You can display virtual buttons from the Display Menu.
- Right Click on one of the virtual buttons to change its macro.
- These buttons can be linked to external architectural button stations, MIDI or contact closures.

Dead Black Out Button

- Use this button to black out the stage.
- This button can be configured to work as a momentary button, a toggle button or be disabled. Choose your preference using [S3] Hardware Setup
- The LED flashes when the GM slider is not at 100%. It flashes rapidly when the slider is at 0%.
- The current level of the Grand Master can be seen in the Status Bubbles

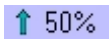
Programming and Viewing Channels

Programming and Viewing Channels

- Channel Colors & Symbols
- Channel Title
- Command Line Syntax
- Captured Attributes
- Selecting & Setting Channels
- Using the Mouse to Select Channels and Levels
- Controlling Moving Lights
- Independent Timing
- Effects
- Release
- Select Softkeys

Channel Colors and Symbols

Palette's Channel and Attribute Grids use color and graphics to help identify the status of Channel levels or attributes values. To understand the terminology in this section, make sure to read the topic called Channel's different states in Screen Layout. It also helps to understand the information in the topic called Record Options in the next chapter.

or 

A red outline or blue background shows that the Channel has been selected (either with the mouse, the keypad or the Button Array). Running cues may in fact still change the level of the Channel until you alter the Channel with the wheel or the keypad. This is why selected Channels are not necessarily Captured. The yellow pipe on the right hand side shows the current level.

---

or

A red outline filled in with a white level and a white triangle (delta symbol) or red text, red triangle on a blue background indicates selected Channels that you have Changed and effectively Captured their values. These changes are marked to be recorded or updated.

---

or

A red level with a red or white triangle (delta symbol) indicates that you have changed the value but it is currently not Selected and has not been recorded yet. It is Captured.

---

or

or

A time value with either the "s" indicator or the MM:SS syntax shows that you have changed an Independent Timing value and you are in the Times Display.

---

or

Just a red value indicates that the Channel's attribute is Captured (probably just recorded but not released).

A yellow level with a flash symbol indicates that the Channel's intensity is currently under control of the Flash Channel or Lowlight tool.

Blue levels with an up arrow represent Channel levels that have moved up or are moving up in the active cue. The top of the yellow pipe shows the ultimate level of the Channel and the pipe fills in as the cue is running.

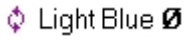
Green levels with a down arrow represent Channel levels that have moved down or are moving down in the active cue. The top of the wide yellow graph shows the ultimate level of the Channel and the narrow part of the graph falls as the cue is running.

Blue triangle with a "C" to the right of a level in the Channel Grid show intensities that are referencing another cue. These are set using the [@] [CUE] syntax.

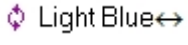
Blue triangle with a "L" to the right of a level in the Channel Grid show intensities that are referencing a look. These are set using the [@] [LOOK] syntax.

Attributes with text and a double green arrow show that the attribute has changed since the last cue. The text could be 'hard' values or the name of a palette.

Attributes with text surrounded with tildes (~) and a double green arrow show that the attribute is moving towards a new value (i.e., the cue is running) The text could be 'hard' values or the name of a palette.

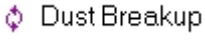


Attributes followed by a circle with a slash through it show that the specified palette reference is empty. The attribute will not move when the cue is initiated so the output value will track although the palette name will appear in the attribute grid.

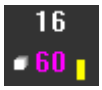


Attributes followed by a double black arrow show that the specified palette reference includes a nested 'circular' reference that cannot be resolved.

---

or 

Magenta levels with the circular symbol (or 'hole') represent Channel levels that did not change (Tracked) from the last cue. That means that there is no information in the current cue for that attribute.



or

Magenta levels with the white block symbol represent Channel levels that did not change from the last cue but had redundant cue information (i.e. a hard level in the current cue the same as the tracking level). Check out the topic A Note on Redundant Data for more information.

Magenta levels with the green/magenta symbol represent intensity levels that did not change (Tracked) from the last cue but moving light attributes did change.

---

or

Dark blue background or blue text shows that the level is being controlled by a cue list that is not currently Selected. Check out the topic called Multiple Cue List Concept.

---

or

Yellow levels with a green handle symbol represent Channels controlled by an Additive Sub Master or Channel Master.

Broken arrows with a red hat and hollow pipes represent Channels being inhibited by an Inhibitive Sub Master, a Playback Master or Grand Master.

A red triangle next to a Channel number indicates this is showing the specified moving light's intensity level. The intensity level is mirrored in the Attribute Grid below the Channel Grid along with all the Channel's other attributes.

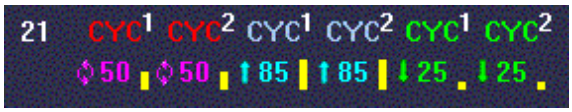
Fixture	Intensity	Color	Gobo	Gobo 2	Gobo 3	Edge	Zoom
1 - VL1000 TID	4%		Open 0°			50%	20°

Blue backgrounds on attributes show available attributes for the selected Channel. Some Channels may not have all attributes. In this case, there are Channels patched in the show that do have Color Wheels and multiple Gobo Wheels, but the selected VL1000 does not.

Channel Title

Note:

The Channel Title function lets you assign text titles instead of a number for a Channel on the Channel grid display. You may have a Center Title and/or a Top and Bottom title. You can also select the color in which any title is displayed.



In the above example, **CYC** is the Center title and **1** is the Top title for Channel 22.

To add Channel titles, select the Channel(s) you wish to name. Right click the mouse to display the right-click menu and choose **Channel Title** to open the Channel Properties:

Note:

- *If you want to label one Channel at a time, you can use the **[VIEW] [#] [ENTER]** syntax.*
- *2 or 3 characters are recommended for titles to maintain clarity on the monitor.*
- *If you want to restore the default number, delete any text you put in the Center Title.*
- *If you want to reduce the font size, preppend the text with leading spaces*

Command Line Syntax

Palette does not have Channel, Fixture or Spot buttons. Typing numbers alone will select Channels. If the command line is clear and you press **[1]**, it will appear like this:

. Other valid keywords that appear on the command line include **Look**, **Group** and **Cue**, but these will only appear when you press the **[LOOK]**, **[GROUP]** or **[CUE]** buttons. Their syntax is described below.

For the selection of Channels, Palette uses the very common Lightpalette syntax or Enter syntax. Intensity levels are expressed in percentages and assigned to selected Channels with the **[@]** key. (More on level setting below.) The command line is not executed until you press enter, although Palette will select Channels as you type on the command line and before you press **[ENTER]**.

For example, if you typed **[1] [THRU] [10]**, when you press **[THRU]**, Channel 1 is Selected (not Captured. For information of what that means, check out the topic called Channels' different states). If you were to type **[1] [+] [2] [+] [3]**, each time you press **[+]**, the Channel preceding it will be selected.

This is important to understand for when you are backspacing on the command line and Channels become de-selected. For example, if you typed **[1] [+] [10] [+] [100] [+]** then started using the backspace key to correct yourself, the first **[BKSP]** would delete the last **[+]**, but the next would de-select Channel 100 (not remove the last zero of the 100, making it 10). The next **[BKSP]** would delete the next **[+]** and the next would de-select Channel 10, etc.

Also see the topic Recording Cues to see how to use the command line to record cues (i.e. **[Cue] [1] [REC]**).

The following are some examples of how to use the command line. These examples assume that the console is setup in the Hardware Setup - Console dialog box to use the *ENTER SYNTAX*.

Selecting Channels

You can select and set levels on one line (see **Setting Levels** below), or you can make multiple selections pressing **[ENTER]** multiple times (i.e., **[1] [ENTER] [2] [ENTER]**). As long as you don't set an attribute, the selection set will grow. Once you change a level, a new selection set will automatically be created and the previous selection set will be de-selected, but remain Captured.

[1] [ENTER]	Selects Channel 1
[1] [+] [2] [ENTER]	Selects Channel 1 and 2
[1] [THRU] [10] [ENTER]	Selects Channels 1 through 10
[1] [THRU] [4] [+] [6] [THRU] [10] [ENTER]	Selects Channels 1 through 4 and 6 through 10
[1] [THRU] [10] [-] [5] [ENTER]	Selects Channels 1 through 4 and 6 through 10
[1] [THRU] [10] [-] [5] [-] [6] [ENTER]	Selects Channels 1 through 4 and 7 through 10

[1] [THRU] [10] [-] [5] [THRU]][8] [ENTER]	Selects Channels 1 through 4 and 9 and 10
[1] [SHIFT] [THRU] [100] [ENTER]	Selects any Channel with an intensity greater than 0% between Channels 1 and 100 (thru-on)
[1] [NEXT] [NEXT] [NEXT]	Selects Channels 1 through 4
[4] [PREV] [PREV] [PREV]	Selects Channels 1 through 4

After selecting Channels, you can roll the Wheel to adjust the level. If you hold down **[SHIFT]** while rolling the wheel, the level will change in finer steps (for example, when changing 8-bit intensities, it will change in decimal steps from 0 to 255, but in other cases it may be different). It is also important to know the order in which you select Channels is preserved when recording group which makes a big difference for Fanning and Effects.

Setting Levels

You can set levels before or after you press **[ENTER]**. By default, Intensity Levels are depicted in percent. They can also be entered in Decimal if you precede the value by the decimal point **[.]**.

[1] [@] [55] [ENTER]	Selects Channel 1 and sets it to 55%
[1] [@] [50] [ENTER]	Selects Channel 1 and sets it to 50%
[1] [@] [5] [ENTER]	Selects Channel 1 and sets it to 50% (Note: after typing an [@], you don't need the zero in 50)
[1] [@] [05] [ENTER]	Selects Channel 1 and sets it to 5%
[1] [@] [.] [127] [ENTER]	Selects Channel 1 and sets it to 50% or 127 Decimal (Note: the [.] key puts the word **Decimal** on the command line)
[1] [@] [FULL] [ENTER]	Selects Channel 1 and sets it to 100%
[1] [@] [FULL]	Selects Channel 1 and sets it to 100%
[1] [@] [@]	Selects Channel 1 and sets it to 100%
[1] [FULL]	Selects Channel 1 and sets it to 100%
[1] [OUT]	Selects Channel 1 and sets it to 0%
[1] [SHIFT] [THRU]	Selects any Channel that has a

[10] [@] [5] [ENTER]	none-zero intensity between Channels 1 and 10 and sets their level to 50% (thru-on)
[1] [@] [+] [50] [ENTER]	Selects Channel 1 and raises its level 50% (Note: you must type [50], not [5])
[1] [THRU] [10] [@] [-] [5] [ENTER]	Selects Channels 1 through 10 and lowers their levels 5%
[1] [UP]	Selects Channel 1 and raises its level 10% (as determined in Show Options)
[1] [THRU] [10] [DOWN]	Selects Channels 1 through 10 and lowers their levels 10%
[1] [@] [50] [@] [5] [ENTER]	Selects Channel 1 and fades it to 50% over 5 seconds *(NOTE: you may want to stop reading here if you are not interesting in advanced command line support and Independent Timing)*
[1] [THRU] [10] [@] [1] [-] [10] [ENTER]	Selects Channels 1 through 10 and sets their levels to 1,2,3,4,5,6,7,8,9,10
[1] [THRU] [10] [@] [1] [-] [10] [@] [10] [ENTER]	Selects Channels 1 through 10 and sets their levels to 1,2,3,4,5,6,7,8,9,10 over 10 seconds
[1] [THRU] [10] [@] [50][@] [1] [-] [10] [ENTER]	Selects Channels 1 through 10 and sets their levels to 50%. Channel 1 will reach 50% in 1second; Channel 5 will reach 50% in 5 seconds and Channel 10 will reach 50% in 10 seconds
[1] [THRU] [10] [@] [50] [@] [1] [-] [10] [/] [10] [-] [1] [ENTER]	Selects Channels 1 through 10 and sets their levels to 50 over 11 seconds. Channel 1 will wait 1 second before fading over 10 seconds and Channel 10 will wait 10 seconds before fading for 1 second to 50%

Note that the [@] [+] and [@] [-] keys put the words **Up** and **Down** on the command line. When controlling moving light attributes the [+] key puts the word **Relative** on the command line whereby you can then enter positive or negative number to adjust multiple Channels, all having different values, by the same amount. See Moving Lights below. Even after explicitly typing levels, you can roll the Wheel to adjust levels as described above.

Release Levels (Sneak)

If you want to release a Channel and all of its attributes, but don't want it to immediately return to its playback level, use the command line syntax **[SHIFT][@]**. For example, **[1] [SHIFT][@] [5]** will release Channel 1 and any of its captured attributes over 5 seconds. See also **Captured In and Release Time** in Hardware Setup - A/B C/D. Also see Independent Timing for setting wait and fade times on a per attribute basis for recording.

Selecting Groups

Group selection is used to select 'like' Channels. It is a handy method of organizing your rig such that you can address large section of it quickly. In Palette, you don't record Groups; you record Looks and use the Group Button to bring back the selection of Channels used in that Look. Check out the topic called Recording and Using Groups to see how to make Groups. The Look Page that the Group button references is specified in Show Options. See **Mixing Groups and Channels** below too.

[GROUP] [1] [ENTER]	Selects the Channels recorded in Look 1
[GROUP] [1] [FULL]	Sets all intensity attributes of the Channels in Look 1 to 100%
[GROUP] [1] [+] [GROUP] [2] [ENTER]	Selects the Channels in Look 1 and Look 2
[GROUP] [1] [@] [5] [ENTER]	Selects the Channels in Look 1 and sets their intensities to 50%
[GROUP] [1] [-] [GROUP] [2] [ENTER]	Selects the all Channels in Look 1 less any of those in Look 1 that also belong to Look 2

The order in which you select Channels in the command line while recording groups is retained and used for the **[-]** (or **[TO]**) syntax shown below and for Fanning.

For traditional "Group @ Level" syntax see **Using Looks** below.

Mixing Groups and Channels

You can build selection sets from a combination of both groups and Channels.

Note:

*As there is no Channel or Channel button, make sure you press **[GROUP]** each time you want to specify a Group.*

[GROUP] [1] [+] [20] [ENTER]	Selects all Channels in Look 1 and Channel 20
[GROUP] [1] [-] [5] [ENTER]	Selects all Channels in Look 1 and de-selects Channel 5
[1] [+] [GROUP] [8] [ENTER]	Selects Channel 1 and all Channels in Look 8
[1] [THRU] [5] [+] [GROUP] [8] [@] [5] [ENTER]	Selects Channels 1 through 5 and all Channels in Look 8 and puts them all to 50%

Using Looks

Looks are complete recorded Channel selections and their attributes. You can use recorded Looks to bring back a group of Channels to a desired level, or extend them to include moving light attributes as well. Check out the topic Recording Looks to see the Look record options and how you can filter different attribute families when recording Looks. The Look Page that the Look button references is specified in Show Options.

[LOOK] [1] [ENTER]	Selects all the Channels in Look 1 and puts all of their attributes to their recorded level
[LOOK] [1] [@] [FULL] [ENTER]	Selects all the Channels in Look 1 and puts all of their attributes to their recorded level
[LOOK] [1] [@] [50] [ENTER]	Selects all the Channels in Look 1 and puts all of their attributes to their recorded level, but scales the intensity attributes by 50%
[1] [@] [LOOK] [5] [ENTER]	Selects Channel 1 and opens the Apply Levels dialog box to the Look tab allowing you to set Channel 1's levels to the recorded level in Look 5. You can either set the levels as raw numbers or as a palette reference based on the Apply As Palette check box in the dialog box. If you apply as a palette, the levels will be marked with a blue triangle with an "L" in it.
[GROUP] [1] [@] [LOOK] [5] [ENTER]	Selects all the Channels recorded in Look 1 and opens the Apply Levels dialog box, open to the Look tab allowing you to set their attributes as recorded in Look 5.

Cue Button and the Command Line

The Cue button is used to capture a set of Channels from a particular cue and set them to their recorded level.

Note:

*Un-Shifted, the button is the Cue button. Holding down **[SHIFT]** while pressing this button opens the **Goto Cue** dialog box.*

[CUE] [10] [ENTER]	Selects the Channels recorded in Cue 10 and puts all of their attributes to their recorded level. This may not necessarily be the total cumulative look of Cue 10, it is only the Channels that are in Cue 10 with the attributes recorded in Cue 10. If you want the cumulative look of Cue 10, Load Cue 10 and check the STATE checkbox.
[CUE] [10] [@] [50] [ENTER]	Selects all the Channels recorded in Cue 10 and puts all of their attributes to their recorded level (not their tracking level), and scales their intensity attributes by 50%
[1] [THRU] [5] [@] [CUE] [10] [ENTER]	Selects Channels 1 through 5 and puts ALL of their attributes to the level they were recorded at in Cue 10. The Apply Levels dialog box will open and you can choose to put in raw data or reference Cue 10 as a

	palette. Doing so would mean that if you record these values in a new cue, that cue's affect would change if Cue 10 were to change. When you do this, the levels will be marked with a blue triangle with a "C" in it.

If you precede the command line with either [CUE], [LOOK] or [GROUP] the Softkeys change to give you additional methods of manipulating and/or recording items.

[CUE] [1] [REC]	Records Cue 1 in the selected cue list using default times and no label.
[CUE] [1] [S9] [6] [REC]	Records Cue 1 in the selected cue list using a 6 second Cue Time.
[CUE] [1] [S9] [6] [/] [10] [REC]	Records Cue 1 in the selected cue list using a 6 second Up Time and a 10 second Down Time.
[CUE] [10] [S9] [6] [ENTER]	Changes Cue 10's fade time to 6 seconds.
[CUE] [10] [S5]	Blocks Cue 10.

Moving Light Softkeys

When moving lights are selected, **[S5]** through **[S9]** are used to control the function of **[S1]** through **[S4]**. For more information on this functionality, check out the topic Controlling Moving Lights. If you are in the Levels display and type in the command line, pressing any of **[S5]** through **[S9]** after pressing the **[@]** button will open the Apply Levels dialog box. It will open to the **Look** tab, but the Look Page selected will be the first Look page that uses the default attribute masking that best matches the button (i.e., If you press **[@] [S5-Pos]**, the Apply Levels dialog box will be open to the Look Page called Position). While in the Times display, pressing these buttons puts their name on the command line for setting attribute family timing. See Independent Timing for more deta Vision.Net and examples.

[1] [@] [S5-Pos] [3] [ENTER]	Selects Channel 1 and opens the Apply Levels Dialog box with the Position Look Page active. Pressing [3] [ENTER] will apply Position 3's values to Channel 1
[GROUP] [1] [@] [S5-Pos] [3] [ENTER]	Puts all Channels recorded in Look 1 to Position 3

[1] [S5-Pos] [S2-Pan] [50] [ENTER]	Select Channel 1 and sets its pan parameter to 50 degrees
[1] [S5-Pos] [S2-Pan] [50] [@] [5] [ENTER]	Select Channel 1 and fades its pan parameter to 50 degrees from its current location over 5 seconds
[1] [S7-Gobo] [S2-Select] [4] [ENTER]	Select Channel 1 and sets selects the fourth gobo in the gobo wheel (Note: slot 1 is open)
[1] [S4-Gobo Index] [90] [ENTER]	Select Channel 1 and sets its gobo index to 90 degrees. (Note: if the [GOBO] attributes are already on [S1] through [S4] (see step above), then you do not need to press [S7])
[1] [THRU] [10] [S4-Gobo Index] [+] [90] [ENTER]	Selects Channels 1 through 10 and relatively indexes all their gobo wheels 90 degrees clockwise from their current index position (Note: the word **Relative** appears on the command line when you press [+])
[1] [S2-Pan] [+] [-] [45] [ENTER]	Pans Channel 1 forty-five degrees counter-clockwise from its current location (Note: the [+] puts the word **Relative** on the command line whereas the [-] directly following it depicts a negative relative movement.)
[1] [THRU] [10] [S2-Pan] [0] [-] [90] [ENTER]	Pans the range of Channels 1 through 10 from 0 degrees to 90 degrees such that the first Channel is at 0 degrees and the last is at 90 degrees and the remaining Channels are spread evenly through the range. Note: The **[-]** key puts the word **TO** on the command line.
[1] [THRU] [10] [S4-Gobo Index] [+] [-] [90] [-] [90] [ENTER]	Takes Channels 1 through 10 and adds or subtracts a scaled gobo index angle from -90 degrees to 90 degrees from their current position (Note: the first [+] puts the word **Relative** on the command line and the [-] directly after it denotes a negative sign rather than the word **To**. The single [-] between the two [90]'s puts the word **To** in the command line.)

For some more examples showing what the command line actually looks like, see the help topic Controlling Moving Lights under the heading **Command Line Control of Attributes**. Remember, the order in which you type in the command line reflect any ranges (i.e., the **[-]** or **[TO]** syntax) you apply levels to. See also Fanning and Recording and Using Groups.

Command Line in the Patch

While in the Patch display, the command line is used to assign Channels of type Dimmer to Outputs or vice a versa. Read the topic on Patch to see why using the Blue Box may be faster than using the command line.

Patch By Channel

[S1] [425] [ENTER]	Add a new Channel to the Channel Grid
[S2] [21] [THRU] [25] [ENTER]	Deletes Channels 21 through 25 and leaves a vertical spacer bar between Channel 20 and 26
[S3] [1] [ENTER]	Unpatches Channel 1's outputs
[S3] [1] [THRU] [5] [ENTER]	Unpatches Channel 1 through 5
[1] [@] [8] [ENTER]	Patches Channel 1 (intensity only) to output 8

Patch By Output

[S1] [1] [ENTER]	Unpatches output 1
[S1] [1] [THRU] [5] [ENTER]	Unpatches output 1 through 5
[1] [@] [8] [ENTER]	Patches output 1 to Channel 8's intensity attribute

Captured Attributes

Any Channel attributes that have been adjusted with the keypad or the mouse is considered to be “captured”. The attributes of the Channel are now controlled solely by the keypad (or mouse or encoder) and not by any Cues or Sub Masters. A red level identifies captured attributes.

or

To return a Channel to normal control, select the Channel and Release it.

Note:

- *If you are using the Hardware Setup|Console option called Last Action Editing, pressing Release will only deselect the Channel. The attributes will remain captured until a cue list asserts them (or you press [SHIFT] [REL])*
- *Simply selecting a Channel does not make it Captured. You must change the level of an attribute to capture it.*
- *You can easily capture the LIVE values of any selected Moving Light's attributes using the Select Softkey called* ***Attribute Family****.*

Selecting and Setting Channels

Intensity information for Channels is shown in the Channel Grid with the Channel number on the top row of numbers and the level on the bottom row. Selecting a Channel is the first step towards setting or modifying levels. Channels may be selected with either the mouse or with keystrokes or you may use the optional Button Wing Panel.

Note:

Moving Light Attributes are shown in the Attribute Grid. Also see Controlling Moving Lights

Selected Channels are identified in the Channel grid by a red highlight around the Channel number and level or in the attribute grid as text with a light blue background:

or

The level may still be controlled by other means (i.e, Cue Lists or Sub Masters). Until you specify that you want to change the level, you do not have control over it with the wheel or keypad. Once you alter the level, the red outline will fill in and a white triangle (delta symbol - meaning changed) will appear. Attributes will get red a red triangle and text:

or

Using the Keypad

For a full description of check out the topic Command Line Syntax.

Note:

*If you want to use the QWERTY keyboard on the processor make sure that the **Num Lock** key is on before using the numeric keypad.*

1. Enter the number of the Channel(s) you wish to select on the keypad. You can see what you are typing in the Command Line.
2. Use the **+ (And)**, **/ (Through)** and **– (Minus)** keys to select multiple Channels.
3. Press **[@]** or **[*]** on the QWERTY keyboard to set a level in percent.
4. Enter the percentage value. If you just enter a single number, it will be multiplied by 10 (example hitting **[5] [ENTER]** results in 50%).
5. Complete the action by pushing **[ENTER]** .

NOTE:

- *Alternately, you can select your Channels and roll the wheel to increase or decrease their level from its current position.*
- *Holding down **[SHIFT]** while rolling the wheel changes the values in Decimal rather than Percent.*
- *If you want to set a level of 5%, you must enter **[05] [ENTER]**.*
- *If you want to set a decimal level, enter **[.] [127] [ENTER]** for a intensity of 50%*

- *Use the **[@] [LOOK]** syntax to open the Apply Levels dialog box to reference pre-recorded Looks as palette references.*

Level Setting Shortcut Keys

- **[UP]** or **[PGUP]** - Increases Channel level by 10
- **[DOWN]** or **[PGDN] -** Decreases Channel level by 10
- **[SHIFT] [UP]** or **[SHIFT] [PGUP]** - Increases level by 1%
- **[SHIFT] [DOWN]** or **[SHIFT] [PGDN] -** Decreases level by 1%
- **[FULL]** or **[HOME]** - Sets Channel level to full (100%)
- **[OUT]** or **[END]-** Sets Channel level to out (0%)

Note:

*The Show Options dialog box has a place to set the level for the **[FULL]** key, which by default is 100%. Regardless of what this level is set to, double pressing the **[FULL]** key will take the intensity to 100%.*

Using the Mouse to Select Channels

For a full description, check out the topic Using the Mouse to Select Channels and Levels.

1. Position the mouse pointer on the Channel number and left click. The red outline appears.
2. Multiple Channels can be selected with the mouse by left clicking on the first Channel, holding the left button down and dragging the mouse to the last Channel number in the group.
3. Use the mouse wheel to change the level of the selected Channels.

Using the Optional Button Wing to Select Channels

With the optional Button Wing you can select a Channel by pressing the corresponding numbered button. The red LED will begin to flash. To deselect it, press the button again. (Note: You do not need to deselect Channels if you change the preceding selection's attributes before making a new selection.) To select a range of Channels, press and hold the first Channel in the range, then press the last. This works for deselecting ranges in the middle of selected Channels.

Using the Select Softkeys

There is a whole topic that describes the use the **[S10] Select** softkey called Select Softkeys. These are very fast ways to select all odd or even Channels or all Channels going up or all Channels in blue.

NEXT/PREV Button

While selecting Channels, touching the **[NEXT]** button will Select the next Channel. Holding down **[SHIFT]** and pressing the **[NEXT/PREV]** button will select the previous Channel number. You will not see these selections in the command line.

Using the Mouse to Select Channels and Set Levels

The mouse can be used to select Channels and set levels.

To select one or more Channels

1. Before selecting a Channel it will look like this:

(may be magenta, blue or green)
2. Left click the Mouse on the Channel Grid to select a Channel. It should look like this:

(outlined in red)
3. Hold the left button down and drag across the Channel Grid to select several adjoining Channels.
4. Touch Channels again to de-select them.

Note:

- *Even if a Channel is selected, running cue lists can still alter its level until you capture it.*
- *You can also select moving lights with the mouse by touching them in the Attribute Grid.*

To set levels

1. Select a Channel as described above.
2. Roll the wheel in the middle of the mouse (or the wheel on the console). The level changes in the same direction you roll the wheel. The Channel will get a white triangle (delta symbol) showing the changes to be recorded. It will look like this:

(red background)
3. Each detent (or bump) on the wheel will adjust the level by 1%. Holding down **[SHIFT]** while rolling the wheel will give you finer control.

Note:

If you then go and select other Channels, the previous Channel will look like this:

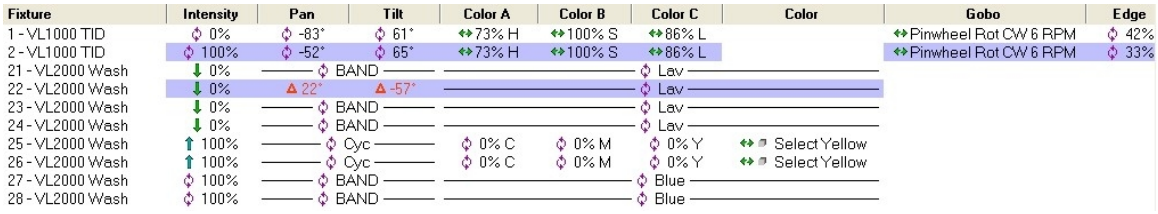
(red text) The Channel is still Captured and has changes that need to be recorded. Running Cue Lists or Sub Masters cannot affect this Channel until you release it (unless you are using Last Action Editing as determined by settings in Hardware Setup - Console)

You may also want to purchase ELO Touch Screens for your console as selecting Channels just as easy using your finger.

Controlling Moving Lights

All Channels in Palette have the possibility of having more than one attribute. Conventional dimmer Channels only have one attribute which is their level (0-100%). You can see these levels in the Channel Grid:

Channels that have additional attributes can be identified in the Channel Grid by the red triangle next to the Channel number. These triangles will appear after you patch Channels other than those of type Dimmer. The additional attributes of the Channel are shown in the Attribute Grid:


Fixture Intensity Pan Tilt Color A Color B Color C Color Gobo Edge
1 - VL1000 TID 0% -83° 61° 73% H 100% S 86% L Pinwheel Rot CW 6 RPM 42%
2 - VL1000 TID 100% -52° 65° 73% H 100% S 86% L Pinwheel Rot CW 6 RPM 33%
21 - VL2000 Wash 0% BAND Lav
22 - VL2000 Wash 0% 22° -57° Lav
23 - VL2000 Wash 0% BAND Lav
24 - VL2000 Wash 0% BAND Lav
25 - VL2000 Wash 100% Cyc 0% C 0% M 0% Y Select Yellow
26 - VL2000 Wash 100% Cyc 0% C 0% M 0% Y Select Yellow
27 - VL2000 Wash 100% BAND Blue
28 - VL2000 Wash 100% BAND Blue

The Intensity value is repeated in this grid for convenience. As you select different attributes to control, the columns will autoscroll to show your their values, but the Channel column and the Intensity column remain on the left hand side.

Note:

The Display Menu allows you to park an attribute grid on a second monitor. If you are displaying both the Attribute Grid below the Channel Grid as well as the Second Attribute Grid, only the one on the main screen will autoscroll.

Attribute Control

To take control of a moving light, select it and set its intensity level using any of the methods described in the topic Selecting and Setting Channels. The softkeys will then change to look like this:

After selecting the desired Channels, softkeys **[S5]** through **[S9]** allow you to change the function of **[S1]** through **[S4]**. For example, pressing **[S5]** will change **[S2]** and **[S3]** to **Pan** and **Tilt**:

Note the text in the box above the A/B and C/D Playback Bubbles. This text (in this case *Position*) describes the Encoder Bank for all of **[S1]** through **[S4]**. Each time you press any of the softkeys **[S5]** through **[S9]**, the encoder bank switches. In some case, there is only one bank available for a Channel, but in other cases there may be three or four banks. Pressing the button repeatedly will loop you around from the last to the first bank. Pressing **[SHIFT]** plus one of **[S5]** through **[S9]** will back you up on bank.

In the example shown above, if you *hold down* **[S2]** and roll the Wheel, you will be Panning the selected Channel. If you let go of **[S2]**, the Wheel will revert back to Intensity control. If you want to use the wheel to adjust the moving light attributes, you must hold down the attribute you want to change.

Note:

- *Sometimes the attribute that appears in **[S2]** through **[S4]** may depend on the attribute value set in the bubble to its left.*
- *Notice that **[S4]** is **Position Time**. This attribute is not in the **Position** family, but rather in the **Special** family and is only placed on **[S4]** for convenience.*

Mouse Control for Pan/Tilt

If you want, you can use the console's trackpad or an external mouse or trackball to control the movement of automated Channels. To Pan a Channel, *hold down* **[S2]** and move the mouse side to side. To Tilt the Channel, *hold down* **[S3]** and move the mouse up and down. You can also hold down both keys and roll the wheel or move the mouse freely to change them in tandem.

Fine Attribute Control

Sometimes the ticks on the wheel don't give fine enough control. For instance, if you are panning a light, each tick is one degree. At a distance, that can be too much of a move. To get finer resolution, hold down **[SHIFT]** when you roll the attribute.

On some attributes, like Position and Zoom, the display won't necessarily change, but the Channel will respond with finer movements. Other attributes, like color wheels, will show you the steps between full ticks. Rolling the wheel on Color Select takes you between whole colors, but holding down SHIFT takes you to fractions of a whole move:

Attribute Pop-ups

Rather than rolling the wheel and changing values Live on stage, you can also double-press **[S1]** through **[S4]** and an appropriate list of options will pop up. For example, if you are on the Color encoder bank:

and double-press **[S2]** a large list will pop-up:

Note:

*To open the large popups, you can click on the **[S1]** through **[S4]** attribute softkey bubbles with the mouse (or touch screen).*

When the pop-up is displayed, the softkeys **[S1]** through **[S12]** will display:

S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
White	Light Red	Blue	Yellow	Light Blue	Pink	Green	Magenta	Lavender	Amber	Orange	UV

You can use the console's softkeys directly or navigate the popup using the mouse, the arrow keys or the wheel to select the desired value then press **[ENTER]** to choose it. Pressing **[REL]** will close the list without changing the value. While the popup is open, you cannot use the mouse or touchscreen to click the softkeys.

Command Line Control of Attributes

The first four softkeys that give you wheel control of the moving lights may also put text in the command line. (We say 'may' because some parameters like Color Space, Strobe values or Gobo Mode attributes must be adjusted by the wheel or Attribute Pop-ups.) Here are some examples of attribute command line syntax:

- **[1] [S6-Color][S2-Color A Cyan] [50] [ENTER]** appears as Fixture 1 Color A 50 and sets the Cyan value of Channel 1 to 50%
- **[1] [THRU] [10] [S2-Pan] [90] [ENTER]** appears as Fixture 1 thru 10 Pan 90 and will enter a hard value of 90 degrees in all of Channels 1 through 10
- **[1] [S2-Pan] [+] [90] [ENTER]** appears as Fixture 1 Pan Relative 90 and will pan Channel 1 positive 90 degrees from its current location
- **[1] [THRU] [10] [S2-Pan] [-] [90] [-] [90] [ENTER]** appears as Fixture 1 thru 10 Pan -90 to 90 and enters scaled pan values evenly spaced from -90 degrees to 90 degrees for Channels 1 through 10
- **[1] [THRU] [10] [S2-Color Select] [1] [-] [10] [ENTER]** appears as Fixture 1 thru 10 cl Select 1 to 10 and selects colors 1 through 10 on the color wheel such that each Channel has a different color
- **[10] [THRU] [1] [S4-Gobo Index] [0] [-] [90] [ENTER]** appears as Fixture 10 thru 1 gb Index 0 to 90 and enters scaled gobo index values evenly spaced from -90 degrees to 90 degrees for Channels 10 through 1 (Note the reverse order)

- **[1] [THRU] [10] [S8-Lens] [S3-Iris][+] [50] [ENTER]** appears as Fixture 1 thru 10 Iris Relative 50 and adds 50% more iris to Channels 1 through 10's current live iris value
- **[1] [THRU] [10] [S1-Zoom][+] [-] [5] [ENTER]** appears as Fixture 1 thru 10 Zoom Relative -5 and zooms in Channels 1 through 10 by 5 degrees
- **[1] [THRU] [10] [S4-Gobo Index] [+] [-] [90] [-] [90] [ENTER]** appears as Fixture 1 thru 10 g1 Index Relative -90 to 90. This syntax can be handy if ten Channels are projecting corporate logos on the wall and you've already lined them up so they are all square. Typing this command line will adjust their relative positions such that the logos appear as an arc with the one on the left readable when you tilt your head to the left and similarly with the one on the extreme right as the one in the middle will remain square.

For more examples, see the help topic called Command Line Syntax. Remember, the order in which you select Channels or type in the command line is used by the **[TO]** syntax, Fanning and Effects. Also see Recording and Using Groups and Independent Timing on how to adjust timing on a per attribute basis for recorded cues.

Encoder Banks

As mentioned above, multiple press of **[S5]** through **[S9]** will bank you through encoder pages. Using a VL3500 as an example, this is how the encoder banks would be laid out:

P1	**Position**	P/T Mode	Pan	Tilt	Pos Time
		Polar Movement	0°	0°	Tracking
C1	**Color Mixing**	cl Space	Color A	Color B	Color C
		HSL	35% H	25% S	100% L
C2	**Color Correction**	CTO			Color Time
		0%			Tracking
C3	**Color Wheel**	cl Whl Md	cl Select		Color Time
		Select	White		Tracking
G1	**Gobo Wheel 1**	g1 Whl Md	g1 Mode	g1 Select	g1 Index
		Select	Index	Open	0°
G2	**Gobo Wheel 2**	g2 Whl Md	g2 Select		Gobo Time
		Select	Open		Tracking
L1	**Lens**	Zoom	Edge	Shutter <>	Lens Time
		20°	50%	0°	Tracking

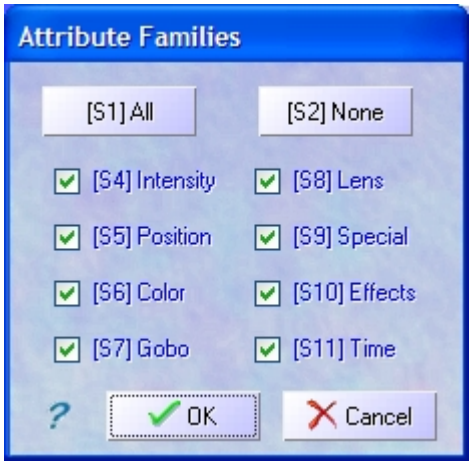
L2	**Top& Bottom Shutters**	
L3	**Left & Right Shutters**	
L4	**All Shutters**	
S1	**Control**	
S2	**Timing**	

Conditional Abstract Attributes

The images above only tell half the story on how to control all parameters of the VL3500 (or any other Channel for example). Palette uses TheAbstract Control Model and one of the benefits of that is Conditional Abstract Attributes (describe fully in the topic called Abstract Control Model). Conditional attributes split complex control that is typically shared on DMX channel down to individual real-world concepts. For example, if you are rotating a gobo continuously at 5 RPM, you don't need to see the control that gives you indexing from 0 to 360 degrees. Instead, you have the option to change the RPMs or the direction (Clockwise vs. Counterclockwise). Typically, the units of a tweeker are determined by the mode of the bubble directly to its left. For example, if the gobo mode is to rotate, then the units are RPM. If the mode is index, then the units are Degrees.

Attribute Filtering on Record

When you record cues and looks, you have many options including the ability to filter out different attribute families. In the record dialog box, you will find the **[S9]** button marked **Attributes**. When you select this button, you will be presented with the Attribute Families' dialog box:



Select which families you want included in the record operation and press **OK** to return to the record dialog box.

Note:

- *These attribute options are also available when copying and moving cues, looks or Channel attributes or when updating Looks or Cues.*
- *You can easily capture the LIVE values of any selected Moving Light's attributes using the Select Softkey called **Attribute Family**.*
- *Any dialog box that has Attribute Filtering allows you to press and hold **[SHIFT]** to change the **Attribute** button to look like this*

. The attribute family dialog box will not open, but the softkeys will change to the following:

Pressing any of these changes the attribute masking without the need to open the Attribute dialog box. You can also double tap any attribute family to solo it.

Independent Timing

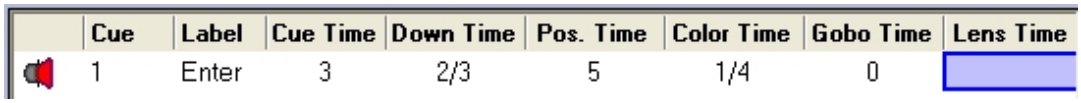
Independent Timing is an extremely powerful method of assigning individual wait and/or fade times to any attribute regardless of cue or part timing. To access the TIMES display, press **[SHIFT][EDIT]**.

Independent Timing

At the beginning of this manual, the topic called Timing discussed three methods of setting cues times. Independent timing is the most exacting way of giving each attribute of each Channel its own fade and wait times. This method, although not complicated, is most often used in advanced programming situations. If you think you may not need this functionality, you may want to skip this topic as it gets quite involved.

Timing Methods

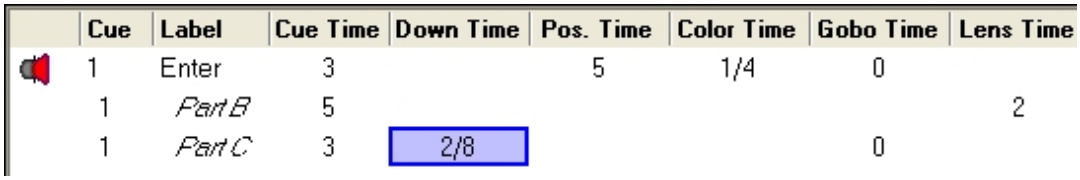
Generally, when you write a cue, each attribute family will use fade and wait times as specified in the **cue list columns**:



	Cue	Label	Cue Time	Down Time	Pos. Time	Color Time	Gobo Time	Lens Time
	1	Enter	3	2/3	5	1/4	0	

If any attribute family does not have a time (such as the Lens family shown in this example), then these attributes will use *Cue Time*. Although this timing method is very convenient, its limitations are that all attributes of all Channels in the cue must use the time specified.

Alternately, you can use **Part Cues** to separate groups of Channels involved in the cue into new rows to give slightly more flexibility:



	Cue	Label	Cue Time	Down Time	Pos. Time	Color Time	Gobo Time	Lens Time
	1	Enter	3		5	1/4	0	
	1	*Part B*	5					2
	1	*Part C*	3	2/8			0	

Again, the limitation is that all the Channels in each part must use the same attribute family timing and further still, individual attributes within a family are forces to use the same time. Note, Palette is limited to 26 cue parts. **Independent Timing** frees you of these limitations.

Accessing the Independent Time Display

To access the Independent Timing display, press **[SHIFT][EDIT]**. Alternately, you can use the mouse or touch screen to press the **Times** button:

The Channel Grid and Attribute Grid look very similar, except that the numbers that appear are in seconds rather than degrees or hertz etc.

Fixture	Intensity	Pan	Tilt	CTO
1 - VL3000 Spot	0s	3s	6s	
2 - VL3000 Spot	0.3s	3s	6s	
3 - VL3000 Spot	0.5s	3s	6s	
4 - VL3000 Spot	0.8s	3s	6s	

The topics Selecting and Setting Channels and Controlling Moving Lights outlines methods of setting attributes of Channels. Once you understand the Command Line Syntax for addressing individual attributes of Channels, much of the same syntax is used to set individual times.

For example, while in the **Times** display, to set the Pan fade time to 3 seconds, you could type **[1] [THRU] [20] [S2-Pan] [3] [ENTER]** which would appear as:

Fixture 1 thru 20 Pan Time 3

To achieve the fanned (or spread out) intensity times as shown in the image of the grid above, you would type in the command line **[1] [THRU] [20] [@] [0] [-] [5] [ENTER]** which would appear as:

Fixture 1 thru 20 Intensity Time 0 to 5

All moving light softkeys put text into the command line. That is, if you press **[S5-Position]**, the text **Position Time** will appear, which will set both the **Pan** and **Tilt** times. If the individual attributes are currently not visible on **[S1]** through **[S4]**, just continue pressing **[S5]** through **[S9]** until you see the specific attributes you want control over.

When you have finished setting attributes and times, record the new cue or update an existing cue. Be sure to include the **TIME** filter in the **Attributes** masking:

Relatively Shifting Times from their Current Values

Often, when teching a show, you may have just run a cue and want to add a second or two to a fade. If you have a large number of Channels already using staggered

independent times, such as in the image of the Channel grid above, adding one second to each Channel's fade would be a monumental task. The command line syntax to add a second to a range of Channels, using their current values as the starting place is **[1] [THRU] [20] [@] [+] [1] [ENTER]** which would appear as:

```
Fixture 1 thru 20 Intensity Time Relative 1
```

This would make the cue shown in the grid above appear like this:

Taking this one step further, you can stagger the relative offset by typing **[1] [THRU] [20] [@] [+] [2] [-] [0] [ENTER]** which would appear as:

```
Fixture 1 thru 20 Intensity Time Relative 2 to 0
```

If you used the grid above as a base, the result would be:

Note how Channel 1 had 2 seconds added to it and Channel 20 had nothing added to its time.

You can also shift a range of Channels in the negative directions using the syntax **[1] [THRU] [20] [@] [+] [-] [3] [ENTER]**. This is a little odd to type because you have a **[+]** followed immediately by a **[-]** but on the command line it looks like this:

```
Fixture 1 thru 20 Intensity Time Relative -3
```

That would make the above grid look like this:

Adding Wait Times to Fade Timing

The Independent Time command line syntax for Wait and Fade times is the same as you would use when editing with the Blue Box. The notation is **Wait/Fade**. So, if you wanted to set Channels 1 through 20 to Wait 1 second then fade in 4, you would type **[1] [THRU] [20] [@] [1] [/] [4] [ENTER]** which would appear as:

```
Fixture 1 thru 20 Intensity Time 1 / 4
```

The Channel grid would look like this:

Using staggered timing, you can have all Channels in the cue finish their fades at the same time if you typed **[1] [THRU] [20] [@] [0] [-] [5] [/] [5] [-] [0] [ENTER]** which would look like this:

Fixture 1 thru 20 Intensity Time 0 to 5 / 5 to 0

This would result in this Channel grid:

Note how Channel 1 does not wait at all but takes 5 seconds to fade, whereas Channel 20 waits a full 5 seconds then snaps to its value.

Now, say you wanted to add a 1 second Wait to all of these Channel and not fuss with the Fade times. Type **[1] [THRU] [20] [@] [+] [1][/] [ENTER]** which would look like this:

Fixture 1 thru 20 Intensity Time Relative 1 /

Note that the syntax is **[Wait] [/] [ENTER]**. The **[Fade]** entry is intentionally left blank. The Wait/Fade times would then appear as:

The combinations of this syntax are almost endless. One more example that shows the power of this command line would be **[1] [THRU] [20] [@] [+] [/] [-] [2] [-] [0] [ENTER]** which would look like this:

Fixture 1 thru 20 Intensity Time Relative / -2 to 0

This will leave the current Wait times alone while Relatively Shifting the Fade times down using a fanned range:

All these examples only used **Intensity Time** on the command line. This was achieved by using the **[@]** key. If you wanted to use any other attribute or attribute family, you would use or **[S1]** through **[S10]** as described above or in the topic called Command Line Syntax. Note that **[S10]** is **All Time**.

[S11-Cue Time] (described below) is used for removing independent timing.

Time Display When Running Cues

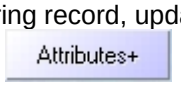
If you run cues while in the **Times** display, you will see live countdowns on both the waits and fades. When the cue has completed, the white numbers on the screen represent the recorded independent times whereas the grey numbers are the times that come from the time columns in the Cue List. Only the most recent fades appear; that is, tracking attributes do not show Wait or Fade times.

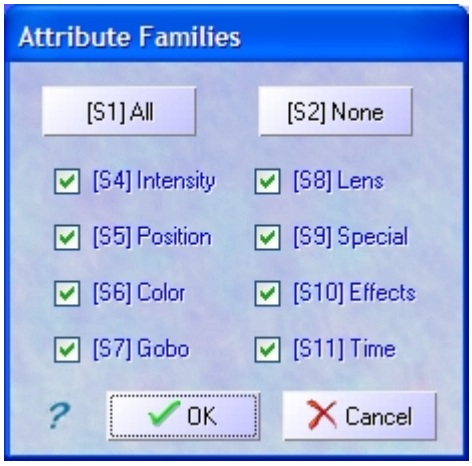
Times shown with a dark blue background are from currently un-selected cue lists. See Channel Colors and Symbols.

Deltas in the Time Display

If you are in the Times display and you adjust an attribute value, you will see a white delta triangle:

If you have not already adjusted the Level in the Levels display, the attribute will get a delta on its level value too. The reverse is not true. That is, just because you are adjusting an attribute value, it does not mean that you will see deltas in the Times display.

If you do have deltas in both the Levels display and the Times display, you can still filter either out TIME during record, update, move and copy commands using the Attribute Filtering button 



Removing Independent Timing from an Attribute

In some instances, you may want to remove the Independent Timing from an attribute. While in the Times display, the **[S11]** softkey is **Cue Time**:

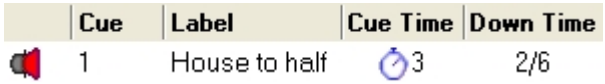
The syntax above suggests you enter a number after using the **[@]** key for setting Intensity times (or any of **[S1]** through **[S9]** to set other moving light attributes). If you want to remove the independent time that is already in place, press **[S11-Cue Time][ENTER]**.

Tip:

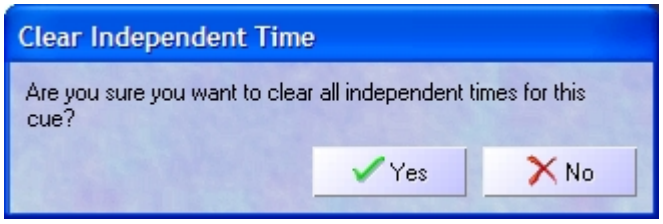
*If you want to remove all the independent timing for a specific Channel, press**[S10-All Time][S11-Cue Time][ENTER]**.*

Clearing All Independent Timing from a Cue

If a cue has Channels using Independent Timing, the **Cue Time** field will have a clock icon in it:



If you move the Blue Box to this field and press **[EDIT]**, **[S11-Clear Ind. Time]** will to remove all Independent Timing in the cue. A confirmation dialog box will appear:



If you are sure you want to have all Channels follow the times as set out in the Cue List columns, press **[ENTER]**. If you want to cancel the operation, press **[REL]**.

Note:

- *The **[S11-Clear Ind. Time]** softkey is only visible when you are editing the **Cue Time** field in the cue list.*
- *If you specify Time in the Command Line when typing in specific attribute values, these times will be entered in the TIMES display as well.*

Effects

Accomplishing complex programming task like marquees, ballyhoos and rainbows is simple with Palette's effects. There are many standard effects that are available at the press of a button, or you can get a little deeper and create some stunning looks using the supplied simple math functions along with a host parameter tweekers.

To add a new intensity effect, select the desired Channels and press **[S10] - Effects**. If no other effects are running, you will see a single option to **Add New Intensity Effect**. (If another effect is already running, double press **[S10]**) Press **[ENTER]**, then choose the desired effect from the list:

Once you have selected the effect, the attributes of that effect are displayed on **[S1]** through **[S4]**:

Pressing the corresponding softkey puts the attribute on the command line where you can type in a new value or press and hold the key to roll in the value. Pressing **[S10]** will bank you through pages of effect attributes. Some of the attributes will not be exposed until you select specific modes, typically determined by encoders to the left of the attribute.

text....

To add an effect to any attribute, press **[SHIFT] and Double Press the attribute's softkey**. A similar popup list will be presented with appropriate effects available.

If edit a running effect, double press **[S10]** to get a list of running effects and highlight the desired one in the popup list. (You can also highlight the desired effect with the mouse in the Effects Grid.) The effect attributes will appear on **[S1]** through **[S4]** and by pressing **[S10]** again, you will be shown more attributes of the effect. The banks are labeled to the left of the first bubble. Effects always start off with the MAIN bank of tweekers. These four attributes of the effect will appear on other banks as well. If you keep pressing the **Effect** softkey you will eventually wrap around to see the MAIN attributes again. Pressing downs **[SHIFT] [S10]** takes you backwards through the banks of effect attributes

If you edit a running effect, you will see red delta symbol next to it in the Effects Grid. This means the changes must be recorded to a new cue or updated in the current cue. Make sure that **Effects** are not filtered out of the update or record process.

The attributes of an effect are faded in **Cue Time**.

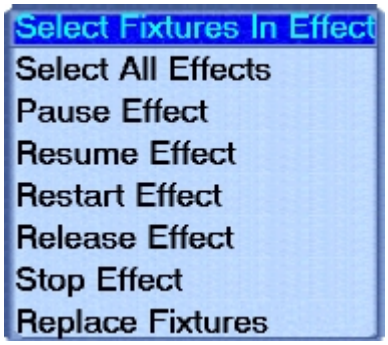
Effects cannot be recorded to Looks. (version 3.1).

Effects Grid

Effects grid can be turned on and off in the **Display Menu**.

text...

Right click in the Effects grid to expose the popup list:



text...

Double Press **[S10]** to change highlighted effect or use the mouse to change highlight. Highlighted effect's attributes will appear on **[S1]** through **[S4]** and by pressing **[S10]** again, you will be shown more attributes of the effect.

Chase Effects

text...

Chase options include Hard, Soft and Variable crossfades, Forward, Backwards, Bounce and Random order

Chase effects recorded in your main cue list use other pre-recorded source cue lists (or look pages) to pull values from. Good practice dictates that you change the source's properties to filter out any unwanted attributes before you start recording chase steps as all attributes in the source will be used by the chase.

text...

Even if Channels 1 through 10 are recorded in the source, selecting only Channel 1 through 5 and putting a chase FX on them will only affect those Channels.

Release

Releasing a Channel means to return it to normal control after Selecting and working with it. To release Channels, press **[REL]** or **[ESC]** on the QWERTY keyboard. You can also use the **Release** button on the Channel Grid Tool Bar

Note:

*If you have selected **Last Action Editing** from the Hardware Setup none of this apply. Please read the topics in the **Console** section of Hardware Setup.*

For simplicity, describing how release works is done two different ways. Conventional Lights use a two-stage release, whereas mixed selections including Moving Lights use a multi-stage release.

Conventional Lights

- 1st press releases the **Selected Channel**(s)
- Next press releases all **Captured** Channels
- Press **[SHIFT] [REL]** to undo these actions (in two stage)

Selections including Moving Lights

- 1st press releases the last **Changed** attribute
- Next press releases the entire attribute family (if the first press did not release the entire attribute family)
- Next press releases the selected **Channel(s)** (including all of its Captured Attributes)
- Final press releases all other **Captured** Channels and their attributes
- Press **[SHIFT] [REL]** to undo these actions (in all stage)

Sneak - Release in Time

Regardless if a Channel is a moving light or a conventional dimmer, if you want to release it or a selection of Channels in time (or sneak it back to cue level) use the syntax **[1] [SHIFT+REL] [5] [ENTER]**. This appears on the command line like this:

Fixture 5 Release In Time 5

Note:

- *This syntax will release the Channel(s) and all of its attributes.*
- *You can setup your A/B or C/D fader pairs to control the amount of time (from 0 to 10 seconds) that attributes fade to their captured levels and release. This is very handy if you have pre-programmed a large number of looks (or palettes) and want to play them back live.*

Select Softkeys

The **[S10]** button on the main Softkey menu is **Select**. Pressing this button changes the softkeys to the following:

S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
Levels >0%	Levels Going Up	Levels Going Dn	Captured Attributes	Attribute Family	Using Palette		[Store] Recall	Odd	Even	Invert	Previous

[S1] - If you want to select any Channels that is on, choose **Levels > 0%**.

[S2] - Often, you may run a cue and notice the lights that came on had something wrong with them (i.e. wrong gobo or too bright etc.). To select these Channels, choose **Levels Going Up**.

[S3] - Similar to Levels Going Up, you may want to select Channels with **Levels Going Down** (maybe to adjust their Independent Timing)

[S4] - Selecting Channels that currently have **Captured Attributes** is an easy way to grab everything you're currently working with.

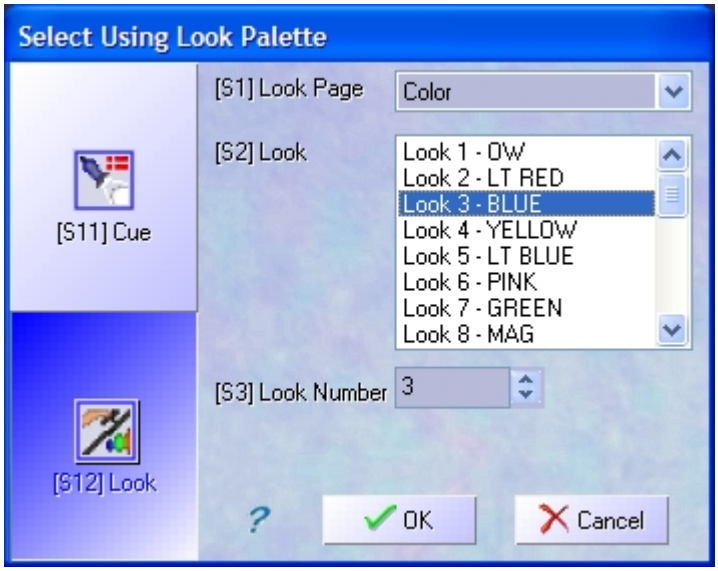
[S5] - Use Select **Attributes** if you want to capture the Live values of a Channel that is currently being played back by either Cues or Looks. This is often handy if you are doing 'surgery' on cues. Start by first selecting the Channels and then press Select Attributes to open the dialog box:

Note:

The Effects check box is disabled as Effects are owned by the cues, not the selected Channels.

Check off the Attribute Families that you want to capture and select **OK**. The selected Channels' attribute families will become captured at their current levels and they will be marked with a delta symbol, ready to be recorded. (Also check out the Record Options called **Cue List State** and **All Levels (Block Cue)**. Sometimes those options may be more appropriate if you want to address all Channels in the cue on-mass.)

[S6] - When discussing automated lighting looks, you often refer to Channels by the state they are currently in. It would not be odd to hear: "Take all the blue dot gobos and make them stars." Using Select **Using Palettes** is the easiest way to select and alter these Channels. The syntax is: **[SELECT] [USING PALETTE] [BLUE]** which will select the blue Channels, then you would apply the **[STARS]** palette. Pressing Select Using Palettes opens a dialog box:



Select the desired palette and select **OK** to select Channels using that palette Live.

[S7] - Reserved

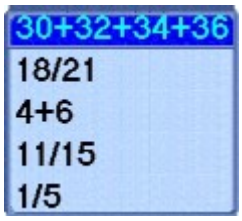
[S8] - The **[Store]** and **Recall** selection set is a useful places to temporally stuff a group of Channels that you're currently working with. If you know you will be coming back, time and time again, to a selection of Channels, press **[SELECT] [SHIFT] [STORE]**. Then when you want to get them back, press **[SELECT] [RECALL]**.

[S9] - Typing a selection in the Command Line and pressing **Odds** will only select the odd numbered Channels. For example, if you type **[1] [THRU] [10] [SELECT] [ODD]** you will end up with 1 + 3 + 5 + 7 + 9 selected. If no Channels are selected and you select Odd, all the odd Captured Channels will be selected. (If nothing is captured or selected, pressing Select Odd will do nothing.)

[S10] - **Even** works exactly like **Odd** does.

[S11] - If you have a number of Channels Captured and some of them are Selected, choosing **Invert** will make the non-selected Captured Channel selected.

[S12] - While you are working on an idea, you may be juggling a number of different Channels or Channel groups. The Select **Previous** button allows you to quickly grab the Channels you were working with just before the ones you are working with now. Making adjustments, then pressing this button, then making adjustments and repeating will switch you between the last two selection sets ad infinitum. Alternately, you can press and *hold* **[S12]** to get a pop up list of the last ten selections:



*When you get this list, **[S1]** through **[S10]** become the different selections. You can also use the mouse, the arrow keys or the wheel to select the desired Channels in the list. Once you have highlighted the right line, press **[ENTER]**.*

Recording and Editing Cues

Recording & Editing Cues

- Recording Cues
- Channels to Record
- Updating Cues
- Load
- Blind
- Edits Track Forward
- Track Sheets
- Move In Black

Recording a Cue

Fast Description

1. Select Channels and set levels.
2. Press **[REC] [ENTER]** or **[REC] [SELECT]** on the Playback you want to use.
3. A cue with the next available number will be appended to the cue list. This cue will use the default timing as determined in Default Cue List Options

Note:

- *If you want to keep the Record Cue dialog box open to add label or change the record options, hold down **[SHIFT]** before pressing **[SELECT]**. (i.e., **[REC] [SHIFT]+[SELECT]**)*
- *If the Blue Box is resting on the last cue of the cue list, the Record dialog box will be automatically stuffed with a sensible new cue number.)*

Detailed Description

1. Set the levels you want to record in a cue. The levels can be set by any method (using the mouse, the keypad, Looks, Groups, etc.)
2. Press **[REC]** or **[R]** or click the Record button on the Tool Bar.
3. The Record dialog box appears:

3. Enter a cue **Number**. (The number in the **[S2]** box should be the next available cue at the end of your cue list or it will be cue number highlighted by the Blue Box.) The Cue Number box is active by default, so you can just enter a number and press **[ENTER]**. (Also see note below about recording ranges of cues.)

The following properties are optional:

[S1] - If needed, select the **Cue List** to record to. The default is the cue list you currently have selected.

[S3] - Change the **Record** option if needed. The default option is to record your *Changed Attributes or those marked by the delta*

symbol:

. To find out what the other options mean and when to use them, check out the Topic Record Options. Read about other Channel states in the topic called Channels's Different States.

[S4] - Enter a **Cue Label**. This label will appear in the Cue List next to the cue. (optional)

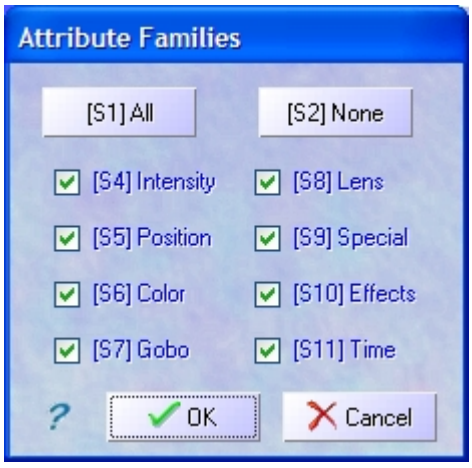
[S5] - Change the Default **Cue Time**. This box will automatically be stuffed with the value from the Default Cue List Options.

[S6] - If you don't enter a **Down Time**, the Down Time will be the Cue time. If you do enter a Down Time, the Cue Time is equivalent to the Up Time. If you need the cue to wait a specified amount of time before it starts to fade (either Up or Down), use the **Wait/Fade** syntax in the time field.

[S7] - If you are recording to an existing cue and want to **Update** in the changes, select Update. Updating means that the new data will be overlaid on the existing cue, not destroying data that is currently there. If you are recording to an existing cue and don't select Update, you will see the dialog box shown below after you press **[ENTER]**.

[S8] - Check **Exclude Sub Masters** if you don't want to suck in levels from recorded Looks that are active on stage.

[S9] - Opens the Attribute dialog box to allow you to filter what will be recorded in this cue:



Note:

- *If you double tap [S5] (or any other softkey), it will 'solo' Position. That is, all other check marks will clear and Position will remain checked.*
- *You don't necessarily have to open this box to change the attribute filtering. While in the main Record dialog box, press **[SHIFT]** and the **Attribute** button will change to this*

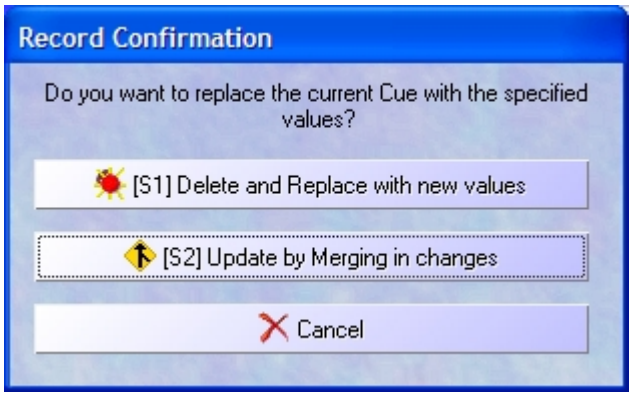
and the softkeys will change to the following:

S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
All	None		Intensity	Position	Color	Gobo	Lens	Special	Effects	Time	

Pressing any of these changes the attribute masking without the need to open the Attribute dialog box. You can also double tap any attribute family to solo it.

[S10] - De-select **Edits Track Forward** if you are updating a cue which is not the last cue in the cue list and you don't want the changes you've just made to go past this cue. (There is a whole topic on Edits Track Forward) This option is ON by default. You can change the default in [S2] Show Options. This option is disabled if you are appending to the cue list.

4. Press **[ENTER]** to close the dialog box. If you are attempting to record over an existing cue and you have not selected Update as described in **[S7]** above, you will be presented with the following dialog box.


Record Confirmation
Do you want to replace the current Cue with the specified values?
[S1] Delete and Replace with new values
[S2] Update by Merging in changes
Cancel

   - **Update** (see above) is the default. Pressing **[ENTER]** or **[S2]** will close this dialog box and update the existing cue, not losing old cue data.
   - Pressing **[S1] Delete and Replace** will delete the existing cue and record the new cue data to this cue number using the record options specified in **[S3]** and **[S9]**above.
   - **Cancel** will close this dialog box and return you back to the Record dialog box.

5. The recorded cue appears on the cue list.

Tips:

- *You can use the **[WHEEL]** to change many of the controls in this dialog box. Holding down **[SHIFT]** while using the Wheel changes numeric values by 0.1.*
- *You can quickly append a cue to a cue list that is not currently selected by pressing **[REC] [SELECT]**.*

Using the Command Line to Record Cues

If you prefer, you can record cues without opening the Record dialog box by using the command line. To do this, you must press **[CUE]** first followed by the cue number then terminate the command line with **[REC]**:

[CUE] [5] [REC]

The **Record** and **Exclude Sub Masters** options are taken from the Record dialog box (see **[S3]** and **[S8]** above), so whatever they were last set at will be used when using the command line to record cues.

Note that as soon as you start the command line with **[CUE]**, the softkeys will change to:

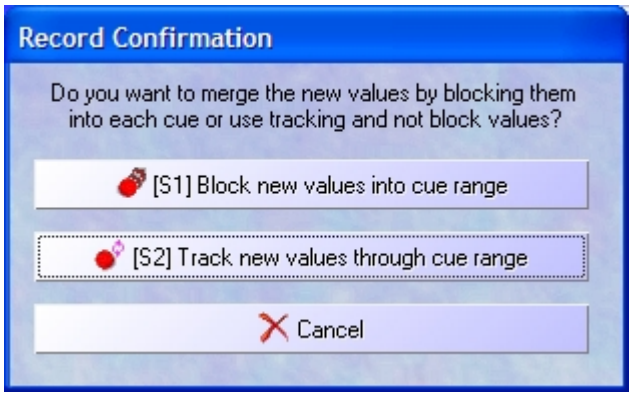
This allows you to specify some other options before committing a record operation:

[CUE] [5] [S9 - TIME] [4] [REC]
[CUE] [5] [S9 - TIME] [2] [/] [4] [REC]
[CUE] [5] [S2 - Follow] [3] [REC]

Recording a Ranges of Cues:

If you want to record values through a range of cues, either type **[CUE] [X] [THRU] [Y] [REC]** or, by pressing **[REC]** first to open the Record Dialog box, enter the range using the X/Y syntax in the **[S2]** field:

As soon as you type the "/" symbol for Thru, the Label, Cue Timing and Update control become inactive. When recording through a range of cues, new cues will never be created as this type of recording is necessarily an Update operation. When you press OK, you will be presented with this dialog box:


Record Confirmation
Do you want to merge the new values by blocking them into each cue or use tracking and not block values?
[S1] Block new values into cue range
[S2] Track new values through cue range
Cancel

If you select **Block new values into cue range**, each cue in the range will get the new values as determined by the Record Options you selected with **[S3]** in the Record dialog box. This may result in Redundant Data which may or may not be

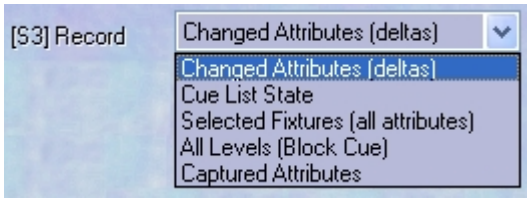
desirable (normally only desirable in multiple cue list environments where you want to be sure each cue will be in total control of those lights, regardless of what other cue lists are doing). By default, **[S2] Track new values through cue range** is selected (so pressing **[ENTER]** will close this dialog box using this option). If you select this option, the values will be recorded in the first cue in the range and they will track until the end of the range. You can still un-check **[S10] Edit Track Forward** in the Record dialog box to not track beyond the end of the range, even when using the **[S2]** Confirmation option.

Record Options

When recording Cues and Looks, the Record dialog box has an option called **Record.** Palette makes some pretty good guesses at the situations you are in and attempts to default to sensible configurations, but sometimes it is desirable (and very powerful) to change the Record Option. Understanding when and why is key.

Record Options for Recording Cues

The options for recording cues are as follows:



Changed Attributes (deltas)

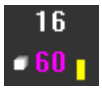
This is the default record option when recording cues. When you are appending news cues to a cue list or even editing existing cues, this is probably the option that will keep you out of trouble. Since Palette is a tracking console, and cues inherently only alter attributes that are changing in a cue, recording the changes you've just made normally makes sense. If you're not familiar with the concept of tracking, it is well worth reading the topic called Tracking.

As you are playing around with your lights, you will notice that values get tagged with a delta symbol (or triangle):

or

This symbol is often used in mathematics to show that there has been a change of state. Attributes tagged with the delta symbol are ear-marked for recording with this option.

This is considered the 'cleanest' way of building and editing a show. Some of the other options described below have their place, but if you make changes, you probably want to record them. The other record options (such as Cue List State and All Levels [Block Cue]) often carry extra un-needed baggage. This can be seen in the Channel Grid as the block symbols depicting redundant data that has been recorded in the cue that does not add to the look on stage:



or

After you Record attributes that were marked Changed, the delta symbol disappears. Those attributes are now considered just Captured. There is a Cue List Option that can automatically Release the Channels after a record is completed.

Cue List State

Recording the Cue List State means to stuff all the data needed to get to where you are now in this cue. It specifically does not mean record all channels and attributes right now. That option is called **All [Block]** and is described below. **State** is much more selective and for many of the reasons described in the topic called A Note on Redundant Data, it is more desirable to record **State** than it is to record **All**.

Recording the state gives you a snapshot of what is on stage right now vis à vie the current cue list. It also includes any Changes or Captured channels that you may currently be working with. You would choose this option when the designer says, "Right - I love this - make sure we can come back to this." The reason you choose to record State vs. recording using Changed is that recording State gives you what you have and also Blocks the cue. The Block it does is better than using the Block command because it only puts hard values in for Channels that you have used in this cue list. If you are running a multiple cue list show, you don't want to record the entire rig into this cue list. Doing so would necessarily 'steal' Channels away from other cues lists when you run this cue. This may be desirable when working in a theatre, but imagine you are programming a museum. Just because the designer said, "I love this. Snapshot it.", you have to appreciate he's only in one room right now. There could be many other things happening on other cue lists that are not involved in what he is looking at right now. For that reason, you record State. It's not a stretch to come up with other scenarios that are applicable to a stage show.

Make note that when you Move, Copy or Load Cues, you have the State option too.

Selected Channels (all attributes)

Imagine that you, as the programmer, are working away at some cue that you just have not managed to crack. The designer promised to leave you alone to sort it out and walks on stage. After a very short period of time, he asks you to bring up some lights. You politely do, knowing that you can just release them after he's had a quick look. After some time, you realize that he really wants what he asked for recorded somewhere. You can either select and release everything you were working on to record his pet project, or you can release his stuff and deal with it later. The third option is to **Record Selected**. Being as you just grabbed his lights and set them to a level, they are still Selected. If you then wish to record them (either to a Look, a new cue, or even Merging them into an existing cue) choose the **Selected** option. Only the Channels (and their attributes) with this symbol will be recorded:

(white text on a red background)

You can then release them and carry on with what you were doing. This is very handy for doing what is colloquially know as 'surgery' on cues. It is worth checking out the topic called Blind. Palette has two programmers, one for the stage and one for Blind and you can have Channels Selected in each, independent of each other.

All Levels (Block Cue)

This is the 'big dam'. Nothing gets past it. Every attribute of every Channel will get hard data in cues recorded using the **All** option. For many of the reasons you may want to record **State** (as described above), you may also want to use this option. This option is more appropriate when the whole world should listen to you when you hit **[GO]** on this cue. Every light in the house will be at your command.

Recording with this option is identical to using the Block command in the cue list. If you record with this option on every time, you have just turned Palette into a Preset desk.

Please note, if you are using multiple cue lists, recording with the **All** options is rarely desirable. You will 'steal' away every light from EVERY other cue list when you go into this cue!

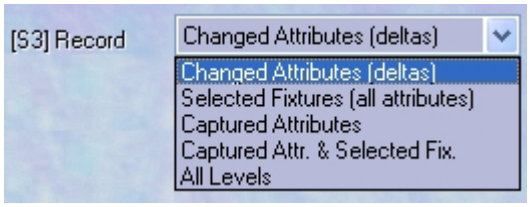
Captured Attributes

Captured lights are essentially under the programmer's control. They cannot be controlled by Cues or Looks until they are released. Captured Channel may be marked as Changed and be ready for recording or they may just be Captured (and not changed). A good example of how a light can be Captured and not Changed is when you don't do a Release after doing a Record. (This is a Cue List Option)

One example of when you may want to record using the Captured option is when you have just completed a record command, but also want to record the same stuff to a different place.

Record Option for Recording Looks

The options for recording Looks are as follows:



Changed Attributes (deltas)

This is the default record option when recording looks. This is probably the option that will keep you out of trouble because you won't be dragging in a bunch of stuff you don't want.

As you are building looks by Selecting and Setting Channels, you will notice that values get tagged with a delta symbol (or triangle):

or

Values or attributes tagged with the delta symbol are ear-marked for recording with the Changed option.

Some of the other options described below have their place, but if you make changes, you probably want to record them. The other record options (such as **All Levels**) all carry baggage that you must understand if you are going to use them.

After you Record channels and attributes that were marked Changed, the delta symbol disappears. Those channels are now considered Captured. You may want to Release them, or record them elsewhere using the Captured option.

Selected Channels (all attributes)

Selected Channels look like this.

or

(red outline or red background)

The one on the left is just Selected and the one on the right is Selected, and its intensity attribute is Captured and Changed. In either case, you may find something you like and want to record it to a Look. Just use the mouse to select it or type the numbers in the command line, then record using this option. Other Channels may be Changed (below on the left) or merely Captured (on the right) but not Selected:

or

(red text, black background)

These will not be recorded if you choose the Selected option.

Captured Attributes

Captured attributes are essentially under the programmer's control.

or

(red text, black background)

They cannot be controlled by Cues or Looks until they are released. Captured Channel may be marked as Changed and be ready for recording or they may just be Captured (and not changed). A good example of how a light can be Captured and not Changed is when you don't do a Release after recording a cue. (This is a Cue List Option). Also, when recording Looks, Channels are not automatically released.

One example of when you may want to record using the Captured option is when you have just completed a record command, but also want to record the same stuff to a different place.

Captured Attributes + Selected Channels

It is possible to Select a Channel and not Capture its attributes (intensity being just one of its attributes). Selected Channels look like this:

(red outline, colored text on black background)

This Channel has been Selected, but the intensity attribute was not Captured. (In this case, it is being controlled by a cue list.) It may have been Selected because you were Panning and Tilting it. It may have also been Selected because somebody just called for Channel 16, but has not said what to do with it yet. Therefore you have not touched the Wheel to *Change* its level.

This is often how Groups are recorded. You may type **[10] [THRU] [20] [REC] [GROUP] [5] [ENTER]**. By typing that, we did not Capture anything. That is why when you press **[REC]** followed by the **[GROUP]** button, this is the option that gets put in the Record dialog box automatically.

All Levels

Every channel and every attribute of every Channel will get hard data in looks recorded using the **All Levels** option. The exception to this is that any attribute that is at it's default value will be filtered out. For intensities on conventional Channels, this is at a level of 0%. As Looks are normally run HTP, this just cleans things up. If you are going to run a look using LTP and specifically want default values in there, you will have to mark them Changed.

Note:

The topics Recording Cues and Recording Looks discuss three very important options not described here. They are ***Update, Exclude Sub Masters*** *and* ***Attributes****.*

Updating Cues

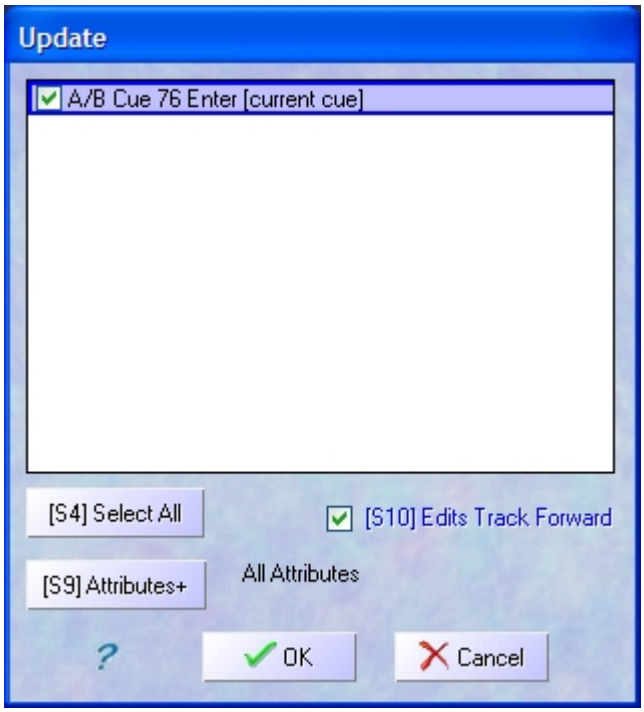
Cues can be modified in the **Live** or **Blind** display modes. When you modify a cue in the Live display, the channels you alter will be seen on both the screen and the stage. Working in the Blind display lets you modify cues without affecting any active stage levels.

Note:

These methods described here do not use the Load method.

Modifying Cues in the Live Display

1. Goto the cue you want to alter.
2. Select and Modify the attributes of the Channels you want to change.
3. Press **[UPDT]** or **[U]**.
4. The Update dialog box will open:



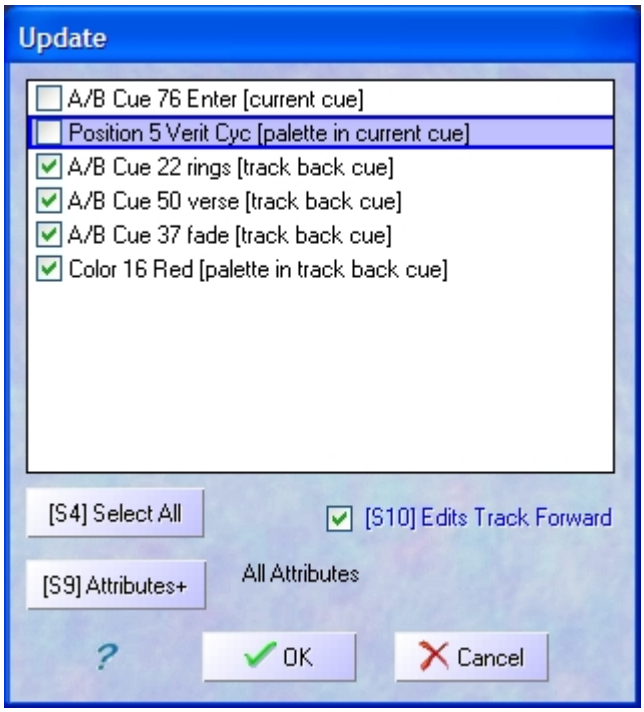
5. If you have just changed values that were going up or going down in the cue (i.e., not tracking and not palettes) the only option will be to update the current cue.
6. Select Edits Track Forward if you want the changes to continue to track from this cue onwards. Uncheck the box if you want the changes to revert to their old levels in the next cue.
7. Press **[ENTER]** to update the selected items.

Note:

- *If you change values that have been tracking, you will have the option to change them in the current cue or in the cue they have been tracking from (Track Back cue). You would do this for example if you*

were part way into the scene and the designer ask "Why is the chandelier so hot?" You could then make the adjustment and have it track from the beginning of the scene.

- *If you change the value of an attribute that was set by a palette, you have the option to update the current cue with raw values or update the original palette. You will also be presented with Track Back options for palettes too.*
- *The **Attributes+** button will open the Attribute Masking dialog box allowing you to selectively update portions of your changes. Hold down **[SHIFT]** to change the softkeys and short-circuit opening the Attribute dialog box.*
- *Anything that does not get updated (either by Attribute Masking or by de-selecting items in the Update List) will not be Released allowing you to make further changes and subsequent updates.*
- *If a Sub Master is running a recorded Look and that master is at 100% and you change the value, you will have the option to update the recorded Look.*
- *If you press **[S4]** to **Select All**, Palette will update in this order ensuring that redundant data is not recorded:*
  - *Looks*
  - *Track Back Palettes*
  - *Track Back Cues*
  - *Current Palettes*
  - *Current Cue*


Update
A/B Cue 76 Enter [current cue]
Position 5 Verit Cyc [palette in current cue]
A/B Cue 22 rings [track back cue]
A/B Cue 50 verse [track back cue]
A/B Cue 37 fade [track back cue]
Color 16 Red [palette in track back cue]
[S4] Select All
[S10] Edits Track Forward
[S9] Attributes+
All Attributes
?
OK
Cancel

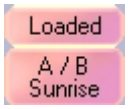
Notes:

- *If you want to remove channels from a cue, you can use the Blind mode described below or the Load method described in the Load topic.*
- *If a Look is being played back at 100%, and you alter attributes under its control, the Look will also appear in the list above.*

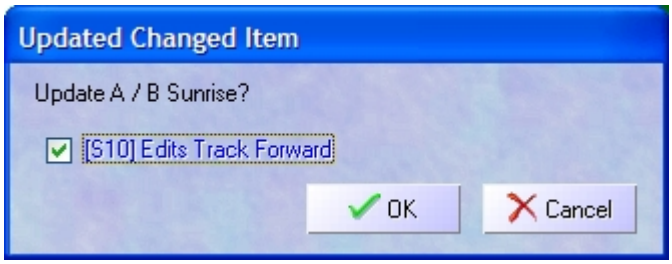
Modifying Cues in the Blind Display

1. Select

from Channel Grid Tool Bar or press **[SHIFT] [BLIND]**.
2. Highlight the Cue in the Cue List to be modified. Note that as you move the Blue Box, the highlighted cues automatically get loaded.



3. Make the changes required by Selecting Channels and if necessary Releasing them to remove them from the cue.
4. Press **[UPDT]** or **[U]** - or -
5. When you move the Blue Box, a dialog box will ask you if you want to save changes. Click **Yes** to keep the changes, **No** to discard them.



Note:

- *You can return to LIVE at any time when working in BLIND. When you return to BLIND, everything will be just as you left it. You can go back and forward between Live and Blind as often as you like.*
- *You can use Load to load multiple things to combine idea. The first item loaded (the one shown in the Loaded Status Bubble) will be updated when you press [**UPDT**].*

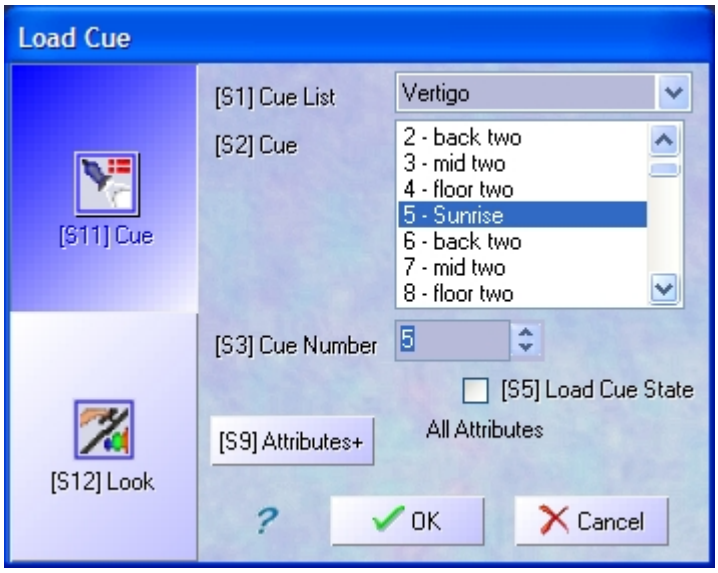
Load

Loading Cues and Sub Masters is the most effective method of examining, changing and updating the stored data.

Updating a Cue from the LIVE Display using Load

1. Select

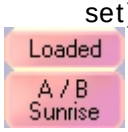
from the channel grid Tool Bar .
2. Press **[LOAD]**, enter a cue number. The QWERTY equivalent to hitting **[LOAD]** is **[SHIFT][B]** (Load is Shift Blind).



Note:

The Cue Number box is active when you enter this dialog. If you roll the wheel you can scroll through the list to select a cue. The Cue Number is pre-stuffed with the cue number where the Blue Box was sitting, so it is fastest to move the Blue Box to the cue you want to load before pressing [Load].

3. If desired press **[S5]** to load the cue's **State** or the cumulative effect of all cues up to that point in the cue list as hard values.
4. Press **[ENTER]** to load the Cue.
5. Note the **Loaded** Status Bubble shows which cue is loaded. The Cue List is on the top line and the cue number (or label if set) is below.



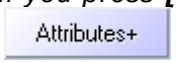
Note:

*The first item you Load gets shown in the Loaded Status Bubble. If you do subsequent loads (essentially layering ideas), then press **[UPDT]**, the item shown in the Loaded Bubble is the one that gets Updated. In the LIVE display, loading multiple things does not clear what is loaded automatically. Check to see if the Loaded Bubble is clear first. To clear it, press **[REL]** or **[ESC]** until it is clear.*

6. Make the changes to the cue as necessary. You can remove or 'knock out' Channels from a cue by selecting them and hitting **[REL]** or **[ESC]**. See the Release topic for methods of releasing individual attributes.
7. Press **[UPDT]** or **[U]** to update the cue. The Captured channels will be released and the **Loaded** Status Bubble will be cleared. If the loaded cue is the active cue, the stage will not change. If the loaded cue is prior to the active cue, the changes will fade when you hit **[GO]**. If the loaded cue is after the current cue, when you press **[UPDT]** the channels will be release immediately and return to their proper levels as determined by the console's Fade Resolution.

Note:

[S9] - Opens the Attribute dialog box to allow you to filter what will be loaded:

- *If you double tap [S5] (or any other softkey), it will 'solo' Position. That is, all other check marks will clear and Position will remain checked.*
- *While in the main Load dialog box, if you press **[SHIFT]**, the **Attribute** button will look like this* 

and the softkeys will change to the following:

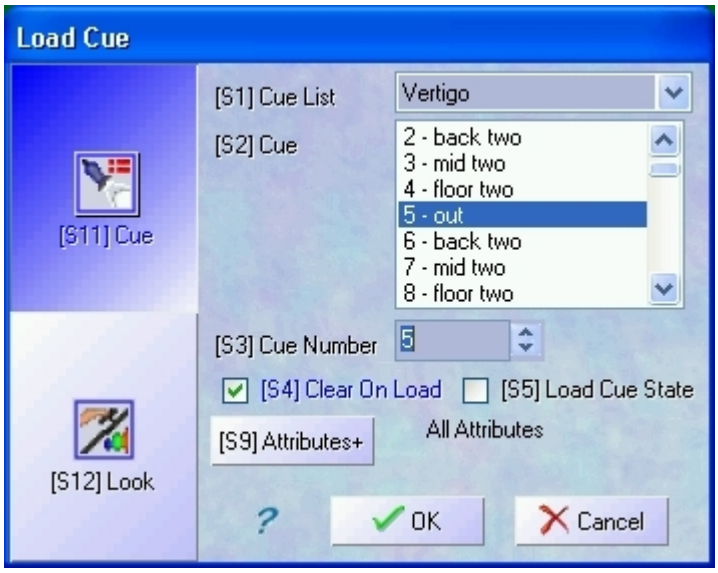
Pressing any of these changes the attribute masking without the need to open the Attribute dialog box. You can also double tap any attribute family to solo it.

- If you do any Attribute Masking during the load process, the Loaded Status Bubble will not be filled and you will not be able to use **[UPDT]**. You will have to use **[REC]** and specifically determine where you are going to record what was loaded.

Updating a Cue from the BLIND Display using Load

1. Select

from the channel grid Tool Bar .
2. Press **[LOAD]**, enter a cue number. The QWERTY equivalent to hitting **[LOAD]** is **[SHIFT][B]** (Load is Shift Blind).



Note:

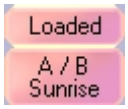
The Cue Number box is active when you enter this dialog. If you roll the wheel you can scroll through the list to select a cue. The Cue Number is pre-stuffed with the cue number where the Blue Box was sitting, so it is fastest to move the Blue Box to the cue you want to load before pressing [Load].

3. If desired press **[S4]** to clear all Captured Channels before loading your selected cue. If you don't do this, whatever is Captured or Loaded before you load this cue will stay Captured allowing you to 'layer' bits and pieces from different objects before Re-Recording or Updating.
4. If desired press **[S5]** to load the cue's **State** or the cumulative effect of all cues up to that point in the cue list as hard values.
5. If desired press **[S9]** to load filter Attributes from the Loaded item.

Note:

*If you don't do any **Attribute** filtering, the item Loaded get shown in the Loaded Status Bubble. If you do subsequent loads in Blind before making any changes and **Clear on Load** is checked, the first item gets released and the new item gets loaded. You can layer ideas if you Load one item, make a change and don't update before loading another (make sure to clear the **[S4]** check mark).*

6. Press **[ENTER]** to load the Cue.
7. Note the **Loaded** Status Bubble shows which cue is loaded. The Cue List is on the top line and the cue number (or label if set) is below.



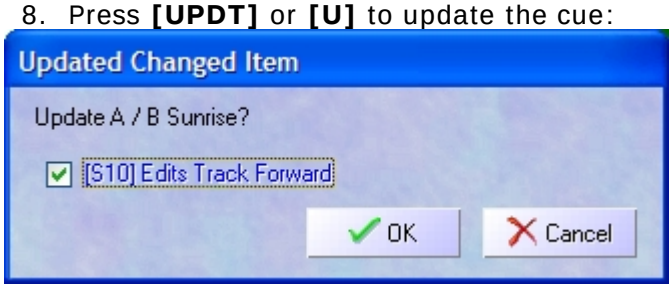
Note:

You can either see or hide values that are tracking into the loaded cue by toggling the Track Toolbar Button. *If you have NOT selected the Clear on Load option (i.e., you are layering ideas) or HAVE selected Load Cue's State option (i.e., you are collapsing cues), this toggle has no affect.*

7. Make the changes to the cue as necessary. You can remove Channels from a cue by selecting them and hitting **[REL]** or **[ESC]**. Also see

the topic called Release for examples of how to Release individual attributes.

8. Press **[UPDT]** or **[U]** to update the cue:



After choosing OK, the Captured channels will be released and the **Loaded** Status Bubble will be cleared. If the loaded cue is prior to the active cue, the changes will fade when you hit **[GO]**. If the loaded cue is after the current cue, when you press **[UPDT]** the channels will be released immediately and return to their proper levels as determined by the console's Fadel Resolution.

Note:

- *To record the changes as a different cue number, use the Record button and enter the new number in the appropriate text box.*
- *You can return to LIVE even when you are working on things in BLIND. When you come back to BLIND, things will be just as you left them.*

See Also

Updating Cues
Blind
Uber Status
Edits Track Forward

Blind Display

The Blind display lets you, load, create, preview or modify Cues and Looks without affecting the current look on stage.

To Access the Blind Display Using the Mouse

Click the Blind icon.

To Access the Blind Display Using the Console

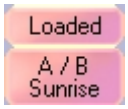
Press **[SHIFT]**+**[LOAD/BLIND]**.

To Access the Blind Display Using the Keyboard

Press the **Blind** key **[B]**.

To View and/Or Change the Contents of A Cue in the Blind Display

1. To display a cue in Blind, select the Blind display by either method shown above.
2. Move the Blue Box in the Cue List (either with the arrow keys or using the mouse), and the contents of the cue are shown on the Channel Grid. Note the Loaded Status Bubble shows the current cue that is loaded into Blind.



3. You can either see or hide values that are tracking into the loaded cue by toggling the Track Toolbar Button.
4. Alter the cue by Selecting and Setting Channels (or Releasing Attributes) making any changes you like to its contents. When you select another cue, a dialog box will appear asking you if you want to save the changes. Click **Yes** to save changes, **No** to discard them.

Note:

- *Press **[UPDT]** or **[U]** to update the selected cue. The dialog box will ask if you want to commit the changes and track the changes forward. If you select OK, the Channel grid will clear and the Loaded Status Bubble will clear.*

- *To record the changes as a different cue number, use the Record button and enter the new number in the appropriate text box.*
- *You can return to LIVE even when you are working on things in BLIND. When you come back to BLIND, things will be just as you left them.*
- *To see how to work with Looks in Blind, enter Blind and follow the instruction discussed in the Load topic.*

To View and/Or Change the Contents of A Look in Blind

1. Select the Blind display by either method shown above.
2. Press **[LOAD]** or **[SHIFT]+[B]** to open the Load dialog box.
3. Press **[LOOK]** or **[S12]** to display the Look tab:

4. Choose the desired Look Page and Look and select OK. The contents of the look are shown on the Channel Grid. Note the Loaded Status Bubble shows the Look's label:

5. Alter the look by Selecting and Setting Channels (or Releasing Attributes) making any changes you like to its contents.
6. Press **[UPDT]** or **[U]** to update the loaded Look.

Note:

- *To record the changes to a different Look or Cue, use the Record button rather than Update.*
- *You can return to LIVE even when you are working on things in BLIND. When you come back to BLIND, things will be just as you left them.*
- *To quickly load a Look, press **[LOAD] [BUMP]**.*

Edits Track Forward

When updating an existing cue that is not at the end of your Cue List, you can uncheck the Edits Track Forward option in the Record dialog box. This will mean that any changes you make in this cue will be undone in the next existing cue (the next cue is updated behind the scenes automatically).

For example:

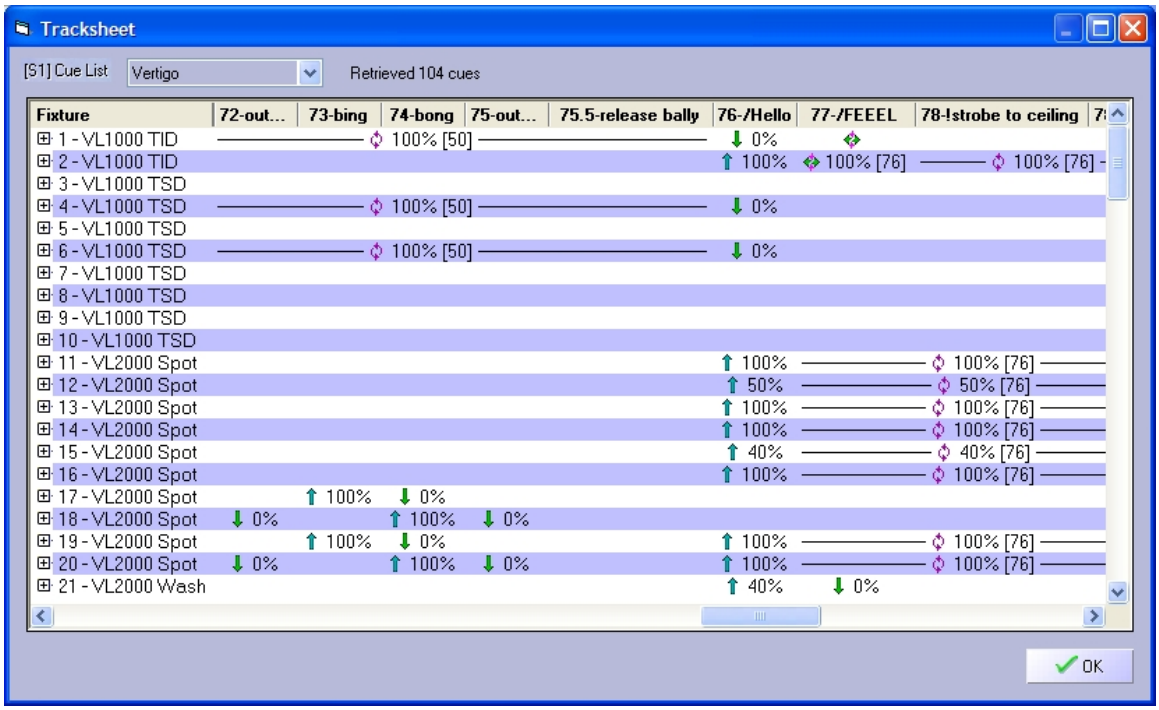
- Channel 5 is set to 60% in Cue 1.
- Channel 5 is tracking at 60% through Cues 2 and 3.
- You change Channel 5 to 40% and update Cue 2 with Edits Track Forward OFF.
- When Cue 3 is run, it puts Channel 5 back at 60%.

Note:

- *You cannot select Edits Track Forward OFF if you are updating or recording the last cue in a cue list.*
- *You can change the system default state of this option in* ***[S2]Show Options****.*

Track Sheets

As Palette is by nature a tracking console, a useful tool for seeing the dynamics of a Channel is the Track Sheet. This popup windows can be seen by selecting Track Sheets from the Display Menu.

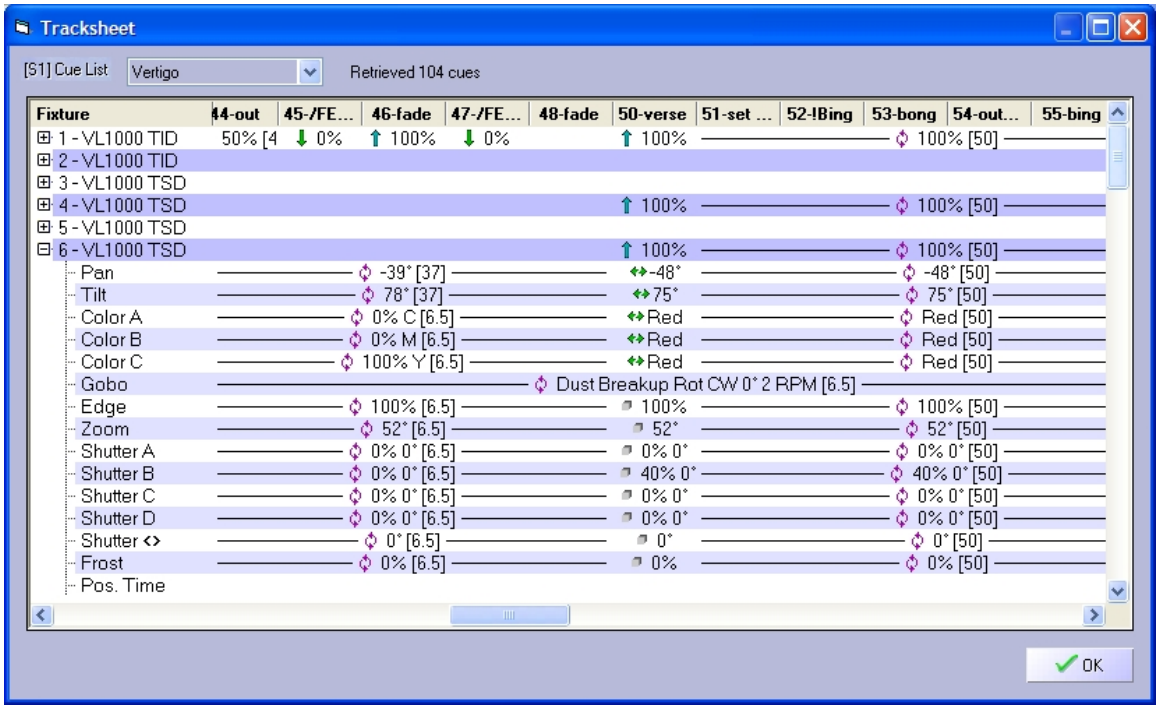


When you enter the dialog box, the **Cue List** combo box will be empty. Press **[S1]** to select the desired Cue List. As the cues are read into the Track Sheet, the progress and total number of cues retrieved will be displayed to the right of the Cue List combo.

All the Channels in your show are displayed along in the rows, and the recorded cue in the selected Cue List are displayed in the columns. If a column header's text ends in "**...**" then there is more text to the cue's label than can't be displayed because of the width of the column. Either re-size the column by double clicking on the column separators, or hover over the text and a tool tip will display the entire cue label.

You can move around the display by using the horizontal and vertical scroll bars at the bottom and right hand side.

Channel that have a plus symbol ⊞ to their left have more attributes than just intensity. The intensity is displayed on the row, but if you want to examine the movements of the other attributes, just click on the plus symbol. The Channel will explode to show you the additional attributes.



If you see the green/magenta track symbol, in a moving light's intensity row, this is a clue that you might want to expand to see what attributes are changing. All other symbols in the grid are the same symbols used in the channel grid. A full description of what they mean can be found in the topic called Channel Colors and Symbols.

The Track Sheet is a display only view.

Move In Black (MIB)

Half of the trick of using multi-parameter Channels is not showing the audience how you use them. Each time a light is needed to illuminate some piece of scenery or an actor, they need to be setup (i.e., positioned correctly, colored right, have the right gobo in it and finely tuned the edge so it's just the right sharpness). This process is sometimes called 'marking the light' or 'locating the light'. Palette does all of this work for you automagically and it's called Move in Black:

How does it happen? The rules are:

- The Channel must have 0% intensity in the cue before it is used.
- The Channel must have an intensity greater than 0% recorded in the next cue (the cue it will be seen again).
- There must be time for the MIB to occur AFTER the last cue completes and BEFORE you **[GO]** into the cue it is used.
- The MIB attributes (discussed below) belong to the cue that the light comes up in although the affect will be seen before the cue is run.

Here is a scenario:

1. Channel A is on the cyc in blue in Cue 1.
2. It tracks for the next 4 cues then fades out (intensity only) in Cue 5.
3. It does nothing for Cues 6 through 9 (so essentially, if you brought it up, it would be on the cyc in blue).
4. Cue 10 uses the light to Down Stage Center, the color is Open White and it is irised in on an actor's head.

What happens when you are building this sequence is that you move along, as expected, from Cues 1 through 9. When building Cue 10, the first thing you probably do is grab Channel A, bring up it up and see it on the cyc. Then you say, "Hey, what is that doing there?". Then you remember, "Oh ya, that is where it was last. But that is not where I want it now." You then move it as described in Step 4 above.

Now, if you didn't have MIB and you ran this sequence, one of two things would happen.

A) You sit happily in Cue 9 feeling very proud of yourself, then press Go for Cue 10 and say, "Ewph, what a mess!" as the light moves from the cyc, clears its color and irises in on the actor's head.

B) You are clever and write a cue 9.5 that sets up all the parameters of Channel A that you steal from Cue 10, but you leave out the intensity and just bring that up in Cue 10.

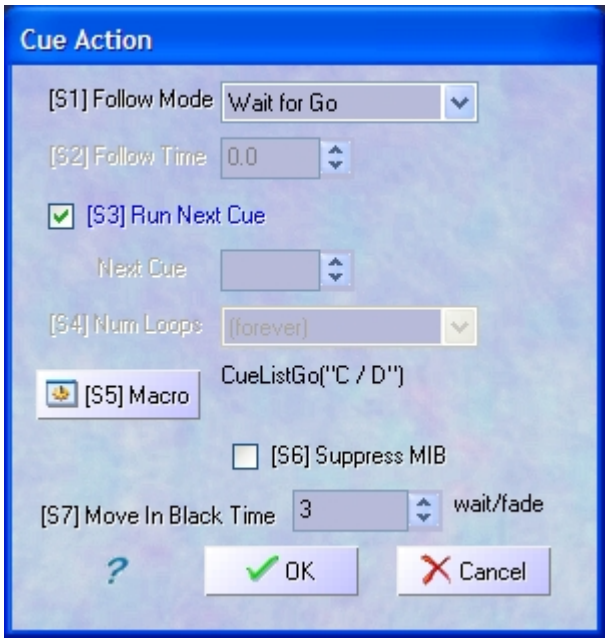
The issue with item B) above is that if you ever decide to alter Cue 10 (maybe because the actor moves - they do that), then you also have to update Cue 9.5. This is dull.

With MIB, what happens is this:

1. Channel A is on the cyc in blue in Cue 1.
2. It tracks for the next 4 cues then fades out (intensity only) in Cue 5.
3. It does nothing for Cues 6 through 9.
4. Once Cue 9 is complete, a Move In Black occurs to setup up all of Channel A's parameters.

5. You press **[GO]** for Cue 10 and Channel A fades up nicely in cue time: Down Stage Center, in Open White on the actor's head.

   The important thing to remember here is that magic happened AFTER Cue 9 completed, but it is Cue 10 that has the MIB properties in its Action dialog box:



Move In Black Time

The **Move In Black Time** is the fade time that the attributes use (while in black, of course). In this case, there is a one second wait after all the fades in Cue 9 have completed (this insures that any residual tungsten filament glow has cooled off) and then there is a 2 second move. Even though we're in black, a 2 second move is a little more subtle than a snap. This could either be because the audience can actually see the moving heads, or it is an attempt to reduce noise. Another example may have a much longer wait and fade time, particularly if scrollers are involved, as you often want to move them very slowly to reduce noise. You may also do the whole thing in zero time if Cue 10 follows on from Cue 9 in a hurry. Remember, this adjustment can be made on a cue by cue bases. The defaults come from the Show Options.

Suppress Move In Black

Using the scenario above, let's say you ***wanted*** to see the light move off the cyc and change color as it move towards the actor's head before properly landing on him in Cue 10. You could do one of two things:

A) Suppress the MIB on Cue 10. This will suppress ALL Channels from automatically setting themselves up for Cue 10.

B) Update Channel A to have an intensity level of 1% in Cue 9. Following the rules set out above, Channel A cannot MIB before Cue 10 because it has an intensity. This may be the desired 'fudge' if you want other Channels to take advantage of MIB for Cue 10.

MIB on the Command Line

If you start a command line with **[CUE]**, the softkeys become cue specific and **[S7]** is labeled **MIB**. If you type **[CUE][5] [S7 - MIB] [ENTER]**, it will toggle the MIB check box in the Cue Actions dialog box. That is, if MIB is on, it will be turned off and vice versa. (If the Cue List has MIB Suppressed - see below - the Use MIB checkbox will be toggled). You can also type **[CUE][5] [S7 - MIB] [5] [ENTER]** to turn on MIB and set it to a fade time of 5 seconds. **[CUE][5] [S7 - MIB] [2] [/] [5] [ENTER]** would put a 2 second wait before the 5 second fade. Cue ranges are also allowed. If you omit the Cue Number, the current cue number will be used.

MIB Global Suppression

The Channel Grid Toolbar has a MIB Global Suppression button . If you press this button, it is like turning on Suppress MIB for each and every cue. During editing sessions, where you may be inserting new cues, it may be desirable to turn this option off because sometimes when you turn a light back on, it may not be in the position you thought you left it. Do not run shows with this option set!

MIB Cue List Property

If you prefer not to use MIB, or only call for it when desired, the easiest thing to do is adjust the Cue List Properties to Suppress MIB on the entire Cue List. If you choose this option, the **Suppress Move In Black** check box in the Cue Action dialog box becomes **Use MIB** and it not checked by default.

In Show Options - Cue List there is an option to turn on Suppress MIB for all new Cue Lists.

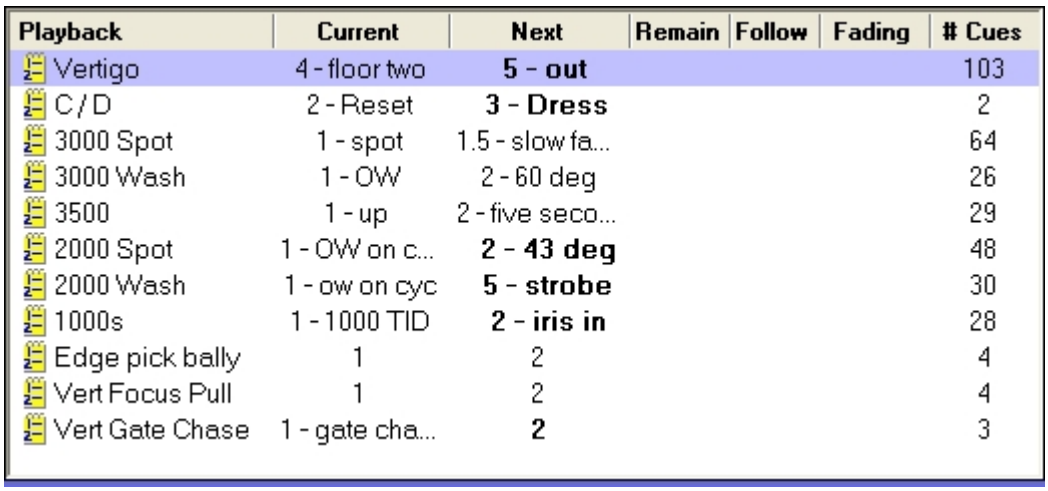
Cue Lists

Cue Lists

- Cue List Directory
- Cue Lists
- Cue List Properties
- Cue List Pointer
- Autoscroll Cue List
- Blue Box
- Profiles
- Releasing & Asserting Cue Lists
- Step Forward & Back
- Cue Numbering Scheme
- Renumber Cues
- Blocking & Unblocking Cue Lists
- Cue Properties
- Deleting Cues
- Goto Cues
- Linking Cues
- Playback Loops
- Action of GO within Cue Loop
- Part Cues
- SMPTE Timecode on Cue Lists

Cue List Directory

The cue list directory in the upper left pane of the screen is the place where you manage your cue lists:



Playback	Current	Next	Remain	Follow	Fading	# Cues
Vertigo	4 - floor two	**5 - out**				103
C / D	2 - Reset	**3 - Dress**				2
3000 Spot	1 - spot	1.5 - slow fa...				64
3000 Wash	1 - OW	2 - 60 deg				26
3500	1 - up	2 - five seco...				29
2000 Spot	1 - OW on c...	**2 - 43 deg**				48
2000 Wash	1 - ow on cyc	**5 - strobe**				30
1000s	1 - 1000 TID	**2 - iris in**				28
Edge pick bally	1	2				4
Vert Focus Pull	1	2				4
Vert Gate Chase	1 - gate cha...	**2**				3

The columns provide you with live feedback on what each cue list is doing. If you right click on a row you get a menu to move the position of the cue list, get its properties or add and delete them:

Each columns in the cue list is described below:

Current

The Cue Number (and Label if labeled) shown in this column is where the Cue List Pointer is located. The Cue List may or may not be active. The current and pending cues can also been seen in the Playback Bubbles.

Next

The Next column shows which Cue is pending. (This cue can also been seen in the lower half of the Playback Bubble.) If the next cue is a 'Button' (all fade times are zero), the cue will be shown in **Bold** text just to let you know something dramatic will happen when you press the **[GO]** button.

Remaining

This column shows you how many seconds are remaining in the last cue that was run. The total time is considered the sum of the longest Wait and the Longest Fade times. This value may be 0, but other cues could still be running in the background if you ran multiple cues at once (i.e., you stepped on the **[GO]** button).

Follow

If the current cue has a Follow Action to automatically execute the next cue, the time before the next cue's Go is shown here.

Fading

This column shows you the total number of cues currently fading for this cue list. You can see the total number of cues fading on the entire console by looking at the Fading bubble in the Status Bubbles. If you have more than one cue currently running, the current Cue Pointer will be a Green Light and the others will have a Yellow Light.

 # Cues

This value is the total number of cues in the this cue list (including all point cues).

Sizing Columns

You can re-size the columns in the cue list by clicking between two columns and dragging left or right. When you click down, the cursor will change from an arrow to a double arrow like this: If you double-click, the column will size to fit the cell with the largest text.

Cue List

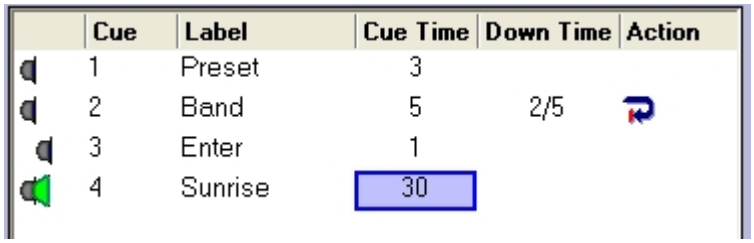
The Cue List is shown in the lower left pane of the display. Palette allows you as many cue lists as you like. All Cue Lists are managed from the Cue List Directory pane above the Cue List display.

The Cue List presents all recorded cues in numerical order with their cue attributes. Each cue is shown with a small lighting instrument symbol on the left. These symbols indicate the status of the cues.

Note:

You can have 999 cues between two cue numbers. (i.e., 1.001 through 1.999). For more information on cue numbering, check out the topic called Cue Number Scheme.

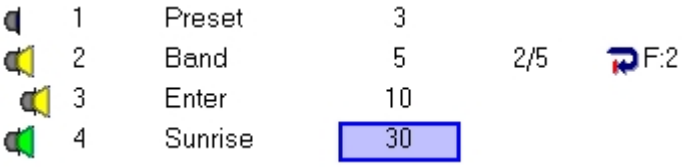
The cue currently running is shown with a green lighting symbol:



The last active cue in the Cue List, once it completes its fade, is shown with a red lighting symbol:

If you press Halt/Back, a yellow lighting symbol with the pause sign shows that the Cue List has paused the current fade:

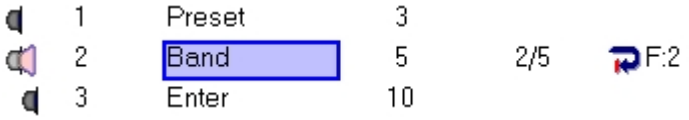
If more than one fade is active at once (by auto-follows or 'stepping' on cues), the additional overlapping fades are shown with yellow lighting symbols, with the last cue still running shown in green:



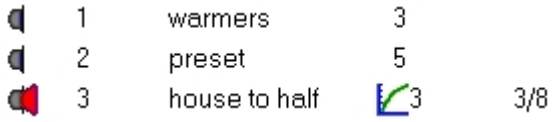
Follow Cues appear indented in the cue list (i.e. Stage Management will not call these cues). The cue that initiates the Follow Action is marked with a wrap-around arrow and the Follow time marked with an '**F**'. If the cue is marked to 'Follow After Fade', only the arrow will be present:

Linked Cues have a chain-link symbol in the Action column with the cue it is linking to marked with a '**Q**':

If a Cue List is released (not writing to the stage), the cue where the Cue List Pointer is set is shown with a pink lighting symbol. You can move this pointer using the **[STEP UP]** or **[STEP DN]** buttons (QWERTY equivalent "**[**" and "**]**"). Pressing **[GO]** will run the cue list from the cue list pointer in cue time:



Cues that have fade Profiles have a profile icon preceding the time in the time column that uses the profile.



Asserting Cue Lists

If a Cue is active (green light), but other cues have stolen away from it, the channels, as recorded in this cue, may not be making it to stage. If you want this cue to take full control again, you must **Assert** this cue list. To do this press **[SHIFT] [GO]**.

Go Back

If you press **[HALT/BACK]** while a cue is running, it will pause it. If a cue list is Halted, and you press **[HALT/BACK]** it will go to the previous cue in the time determined by the Back Time in Default Cue List Options. If you want the cue you are going back to to run in its own cue time, press **[SHIFT] [HALT/BACK]**.

Auto Scroll Cue List - The Pin

The Cue List can be set to scroll automatically as Cues are executed. To enable or disable this function, click the Autoscroll Cue List button in the Cue List Toolbar. The Autoscroll button changes appearance as it turns the Autoscroll Cue List function **on** or **off** . The **[S11]** softkey mimics the state of this pin.

Rearranging and Hiding Columns

You can re-size the columns in the cue list by clicking between two columns and dragging left or right. When you click down, the cursor will change from an arrow to a double arrow like this: ⇹ If you double-click, the column will size to fit the cell with the largest text.

You can change the order of the columns in the cue list by clicking on the column header and dragging it left or right. When you click down, the cursor will change from an arrow to a box with a double arrow like this: ⇼. The first two column cannot be moved.

You can hide individual columns by right clicking and unchecking the desired one in the list:

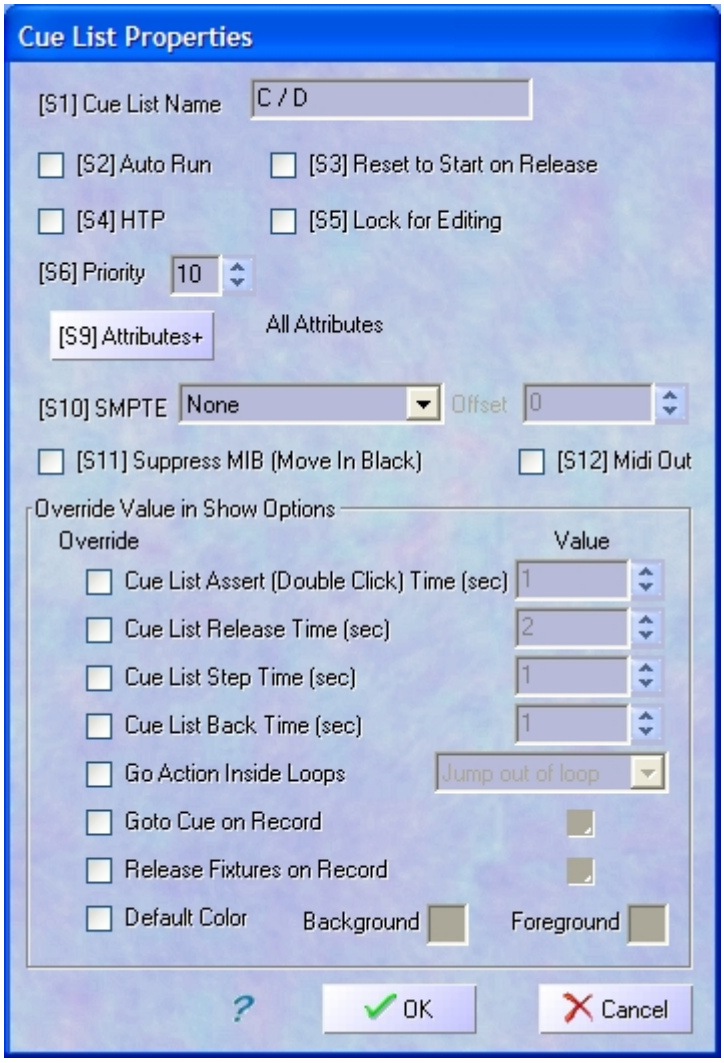
The order and size of columns will be persistent between sessions. This information is not stored in the show file.

Cue List Properties

To Modify Cue List Properties

There are three ways to get the Cue List Properties dialog box up:

1. Right-click on the Cue List you want to change in Cue List Directory and select **Properties**.
2. Press **[VIEW]** or **[V]** then **[S9]** to select **Cue Lists**, then **[S1]** to select the desired list. Press **[ENTER]** to display the dialog box.
3. Press **[VIEW]** the **[SELECT]** button over the cue list playback.



Auto Run

If Auto Run is on this Cue List will execute its lowest-numbered cue automatically when Palette starts or the show is loaded.

Reset to Start on Release

When the cue list is Released, the cue list pointer will go to the first cue.

HTP

The Cue List will act on a **Highest Value Takes Precedence (HTP)** basis. Channels will take the highest level of all other HTP or LTP Cue Lists or Chases with equal or lesser priority.

Example: If channel one is set 50% on Cue List 1 (HTP) and then later Cue List 2 (HTP or LTP) sets it to 25%, channel one will stay at 50%. This is true if both are at the same Priorities.

Locked For Editing

If this is checked the Cue List may not be modified. The Cue List Toolbar will display the locked icon. Clicking this icon turns on and off this feature.

Priority

The topic called Priorities that explains how there are 100 different priorities (with #1 being the highest). By default, new cue lists have a priority of 10.

Attributes

The Attributes dialog box determine what attribute families will be recorded by default in cues on this Cue List. (You may always change from these default in the Record dialog box.) Selecting [None] will clear all check marks, where selecting [All] will add checks to all attribute families.

SMPTE

If **SMPTE** is checked this Cue List can have SMPTE Time Code associated with it and will respond to SMPTE time. A SMPTE column will appear in the cue list. You can use the Blue Box to add SMPTE time stamps to cue or use the Learn SMPTE Time Tool. The SMPTE time from the source is displayed in the Status Bubbles.

SMPTE Offset

If you pre-program a song using SMPTE, but later find that on-site the audio guy has re-stripped the SMPTE on the track (as they often do), you can offset the entire cue list using this value. For example, if you programmed your song starting at SMPTE time 1:00:01.00 and when you hear the first beat of the track the time now reads 2:00:01.00, you would enter a value of 1:00:00.00 in this field and then not have to adjust any cues.

Suppress MIB (Move In Black)

If you check this option, the Cue List will not use Move In Black on new cues. You still have the option to edit the Cue Action with the Blue Box to **Use MIB**. Note, where by default this Cue Action check box says **Suppress MIB**, when the entire cue list is told to Suppress MIB, the Cue Action check box is labeled **Use MIB**.

Override Value in Show Options

Cue Lists will inherit options set in Show Options. If you want to override specific settings, click the check box and set its value here. For more information on each option, see Show Options.

Cue List Pointer

If a Cue List is currently released, and you want to start that cue list running at a certain cue, you may use the Set Cue Pointer option. The Cue List Pointer is shown by a pink light in the Cue List. Using the **[STEP UP]** & **[STEP DN]** buttons or "**[**" and "**]**" while the cue list is released to move the pointer. Pressing **[GO]** will execute the current cue in its cue time.

You may also see:

- A red light shows that a cue list is active and currently not running

- A yellow light shows that fades are still happening on these cues although the cue list pointer is elsewhere

- A yellow light with the pause symbol in it shows that the cue list has been halted

- A green light shows that this cue is currently fading and this is where the cue list pointer is

Tip:

- *If you hold down **[SHIFT]** while pressing the **[STEP UP]** or **[STEP DN]** buttons the Cue List Pointer will jump either to the first or the last cue in the Cue List.*
- *If you hold down **[SHIFT]** and press **[GO]**, the cue list pointer will not advance, but the cue list will assert.*
- *If you hold down **[SHIFT]** and press **[HALT/BACK]**, instead of backing up in* Back Time *as set in the Default Cue List Options, you will go to the previous cue in Cue Time.*
- *If you quickly want to complete a cue that is running, press **[STEP DN]** .*

See Also

Cue List
Releasing & Asserting Cue Lists
Playback Bubbles

Autoscroll Cue List (Scroll Lock)

By default, Cue Lists are set to scroll automatically as Cues are executed. To enable or disable this function, click the Autoscroll Cue List button in the Cue List Toolbar or press **[S9]** when no Channels are selected.

If this icon shows, Autoscroll is on (Scroll Lock is off). Cues will automatically scroll as they are executed. The current cue will be third from the top of the list. The softkey will look like this:

Note:

The Blue Box will follow the Green Cue List Pointer for running cues in the Cue Time column if scroll lock is off. This allows you to easily change the fade time on the last cue run if necessary.

If this icon shows, Scroll Lock is on (Autoscroll is off) (i.e, You've 'stuck' the cue list to where you want it to be - where you're working) You can use the Blue Box or the scroll bar at the right of the Cue List to scroll through the cues manually. The softkey will look like this:

When you turn Scroll Lock off, the cue list will refresh to show you the current cue, third from the top.

Note:

If you move the Blue Box with the arrow keys, the Scroll Lock will turn on automatically so that the current cue does not keep trying to refresh the position of the cue list.

Blue Box

The lower left pane of the main window displays the currently selected Cue List. The arrow keys will always move the Blue Box between cells. It is with this Blue Box that you will do most of the cue management, including labeling cues, change cue properties such as times, inserting follow commands, adding macros, moving and deleting cues and cue parts.

Labeling a Cue

1. Using the **[ARROW KEYS]** move the Blue Box to the cell you want to change.
2. Press the **[EDIT]** button to put the Blue Box into edit mode.

Note:
*The QWERTY equivalent of **[EDIT]** is **[INSERT]***

3. Type in a new value to completely replace the text highlighted in blue.

Notes:

- *After you press **[EDIT]** and the whole text gets highlighted* Boy Enters USL*, but you only want to change one word, press the left Arrow Key to unhighlight the cell* Boy Enters USL *and allow you to move freely around. Delete characters with **[BACKSPACE]**.*
- *If you want to make the text **BOLD**, prepend the label with the exclamation point "**!**"*
- *If you want the text to appear ITALICIZED*, prepend the label with the forward slash "***/***"
- *All "Button" cues or cues with zero time will appear **BOLD** automatically in the "Next" column of the Cue List Directory just to let you know something dramatic is going to happen when you hit **[GO]***

4. *When you are finished, press **[ENTER]** to close the edit box.*

Tips:

*To quickly label a bunch of cues, move the Blue Box to the first cell, press **[EDIT]**, type in a new label, but rather than pressing **[ENTER]**, press the Down Arrow Key to move you to the next cell. The cell will automatically be open for editing.*

Changing a Cue's Time

The Cue List has multiple columns for time including Cue Time (which all attributes will use unless specified), Down Time, Position Time, Color Time, Gobo Time, Lens Time, Special Time and SMPTE Time. The SMPTE Time does not relate to the fade, but rather to when the cue should be executed.

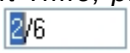
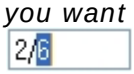
1. Using the **[ARROW KEYS]** move the Blue Box to the time column you want to change.
2. Press the **[EDIT]** button to put the Blue Box into edit mode.

Note:

*The QWERTY equivalent of **[EDIT]** is **[INSERT]***

3. Either type in a new value to completely replace the text highlighted in blue or use the Wheel to roll the values up or down. Each detent on the wheel will change the value, up or down, by one second. Holding down **[SHIFT]** will change the value by 0.1 of a second. (For SMPTE, it is 1 second or 1 frame.)

Note:

- *If you are editing a Wait/Fade time, the entire cell is highlighted in blue.* *Directly typing a new value will replace both values. If you just want to change the Wait Time, press **[FULL]** or **[HOME]** to take you to the front of the line*  *(highlighting only the Wait time). If you want to change the Fade Time, press **[OUT]** or **[END]** likewise.* 
- *To enter times in the HH:MM:SS format, use two dots (i.e., " .. ") to make the colon. This format extends from days (DD) to fractions of a second or frames (FF) in SMPTE time (i.e., DD:HH:MM:SS.FF). Note that frames or the 100th of a second appear after a single decimal point.*

4. *When you are finished, press **[ENTER]** to close the edit box.*

Tips:

*To quickly edit numbers, move the Blue Box to the first cell, press **[EDIT]**, type in a new number, but rather than pressing **[ENTER]**, press an Arrow Key to move you to the next cell. The cell will automatically be open for editing.*

Note:

The Blue Box will follow the Green Light (cue running indicator) if the Autoscroll Cue List pin is out.

Independent Timing

If you want to adjust the time of particular attributes independent of the time specified in the cue, press **[SHIFT] [EDIT]** to change the Channel and Attribute grid to the

display. Press **[SHIFT] [EDIT]** again to return to the

display.

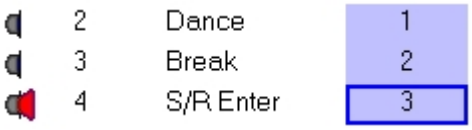
Changing Multiple Cells to the Same Label or Time

1. Move the Blue Box to the first cell you want to change using the arrow keys.
2. Hold down **[SHIFT]**
3. Continue to press the **[DOWN ARROW]** or **[UP ARROW]** to increase the size of the Blue Box to highlight all wanted cells
4. Let go of **[SHIFT]**

5. Press **[EDIT]** on the console or **[INSERT]** on the QWERTY keyboard and follow Steps 3-4 above.

Changing Multiple Cells' Values Relative to Each Other.

1. Move the Blue Box to the first cell you want to change using the arrow keys.
2. Hold down **[SHIFT]**
3. Continue to press the **[DOWN ARROW]** or **[UP ARROW]** to increase the size of the Blue Box to highlight all wanted cells.



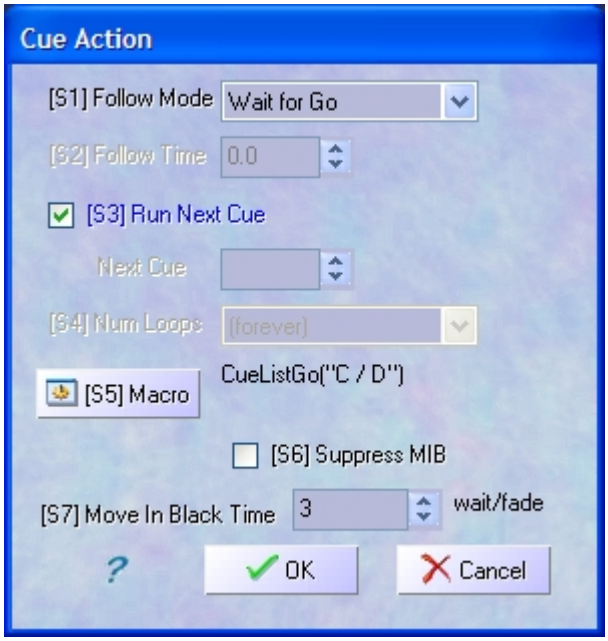
4. Let go of **[SHIFT]**
5. Press **[EDIT]** on the console or **[INSERT]** on the QWERTY keyboard.
6. An edit box will open on the last cell you selected. Roll the **[WHEEL]** to change its value up or down.
7. Press **[ENTER]** to close the edit box. Note how all values changed up or down relative to the amount of the change you made to the open cell.

Tip:

*Holding down **[SHIFT]** while rolling the **[WHEEL]** changes numeric values by 0.1. It will change SMPTE times by 1 frame.*

Changing a Cue's Action

1. Move the Blue Box to the **Action** column of the cue that you want to add a link, follow or macro. You may also want to adjust the Move In Black parameters.
2. Press **[EDIT]** on the console or **[INSERT]** on the QWERTY keyboard.
3. The Cue Action dialog box will open (see Cue Properties):



4. Make any changes as necessary and choose **OK**.

	Cue	Label	Cue Time	Down Time	Action
	3	House Out	3		Q:4 - F:2

This (very busy) cue has a Link to Cue 4, a follow in 2 seconds, a macro and MIB is suppressed.

Adding a Cue Profile

1. Using the **[ARROW KEYS]** move the Blue Box to the time column you want to add a profile to.
2. Press the **[EDIT]**button to put the Blue Box into edit mode.
3. Enter a new time if necessary and/or press the appropriate softkey to add a profile to the fade:

F1	F2	F3	F4	F5	F6	F7	F8	F9	F10	F11	F12
Linear	Snap At Start	Snap At End	Square Law	Slow Start	Slow End	Fast Start	Fast End	Damped	Zig Zag	Clear Ind. Time	Cue Properties

4. The edit box will close and the fade time along with a profile icon will be displayed in the cue list:

	1	warmers	3	
	2	preset	5	
	3	house to half	3	3/8

Note:

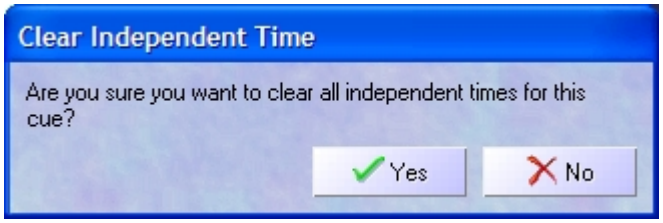
- *While the edit box is open, you can press **[S12]** to open the Cue List Properties dialog box.*
- *See the topic called Profiles for images of what each profile looks like.*

Clearing Independent Timing

If some of the Channels recorded in the cue are using Independent Timing, the **Cue Time** field will have a clock icon in it:

	Cue	Label	Cue Time	Down Time
	1	House to half	3	2/6

If you move the Blue Box to this field and press **[EDIT]**, the **Cue Profiles** softkeys (see above) are displayed. If you want to remove all Independent Timing in the cue, press **[S11]**. If you do, a confirmation dialog box will be displayed:



If you are sure you want to have all Channels follow the times as set out in the Cue List columns, press **[ENTER]**. If you want to cancel the operation, press **[REL]**.

Note:

*The **[S11-Clear Ind. Time]** softkey is only visible when you are editing the **Cue Time** field in the cue list.*

Asserting or Going to a Cue

If you move the blue box to the first column of the cue list, positioning it over the Cue List Pointer, and press **[EDIT]**, you will assert the desired cue.

Profiles

As Palette executes cues, you have an awful lot of control over how you get from Point A to Point B (whether that be intensity levels or position on stage or from one color to another). Palette allows you to have independent wait and fade times on intensity levels going up in a cue, levels going down, and on each attribute family (Position, Color, Gobo, Lens and Special attributes). You can also split cues into different Parts giving you more timing options.

Profiles allow you to also affect the method in which a cue goes from Point A to Point B (using the allotted time).

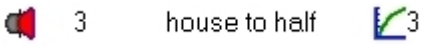
Note:

Apart from simple profiles, TheAbstract Control Model gives you greater control on how to execute fades from one Position to another, or from one Color to another using the Pan/Tilt Movement option or the Color Space options. See the topic called Abstract Control Model for more deta Vision.Net.

To assign a profile to a cue (or Cue Part), move the Blue Box to the appropriate timing column (either Cue Time, Down Time, Position, Color, Gobo, Lens or Special) and press **[EDIT]** or **[INSERT]**. You can now enter a time (as described in the topic called Blue Box) and/or add a profile to that timing parameter. When the Blue Box is open for editing, the softkeys change to the following:

S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
Linear	Snap At Start	Snap At End	Square Law	Slow Start	Slow End	Fast Start	Fast End	Damped	Zig Zag	Clear Ind. Time	Cue Properties

Pressing any softkey will close the edit box and assign that profile:

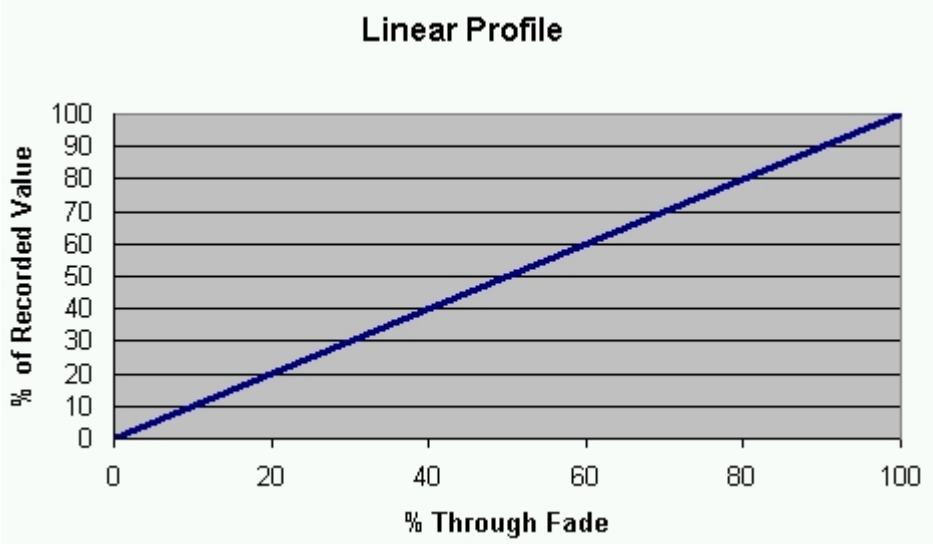


If you want to remove a profile, just add a **Linear** profile to the cue (which is that default).

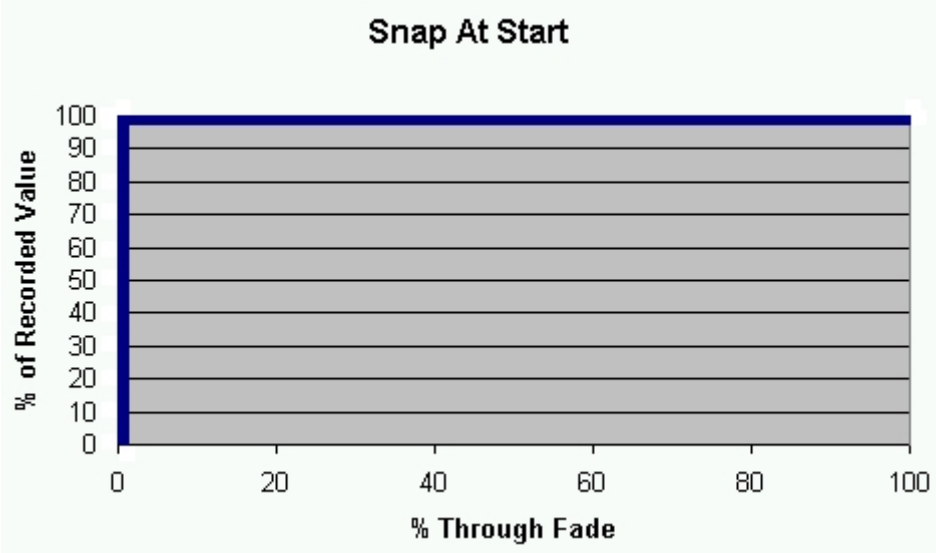
Note:

- ***[S11]*** *will clear all Independent Timing from the cue. This softkey is only visible when you are editing the* ***Cue Time*** *field.*
- ***[S12]****will open the Cue Properties dialog box allowing you to add profiles to more than one timing parameter at a time.*

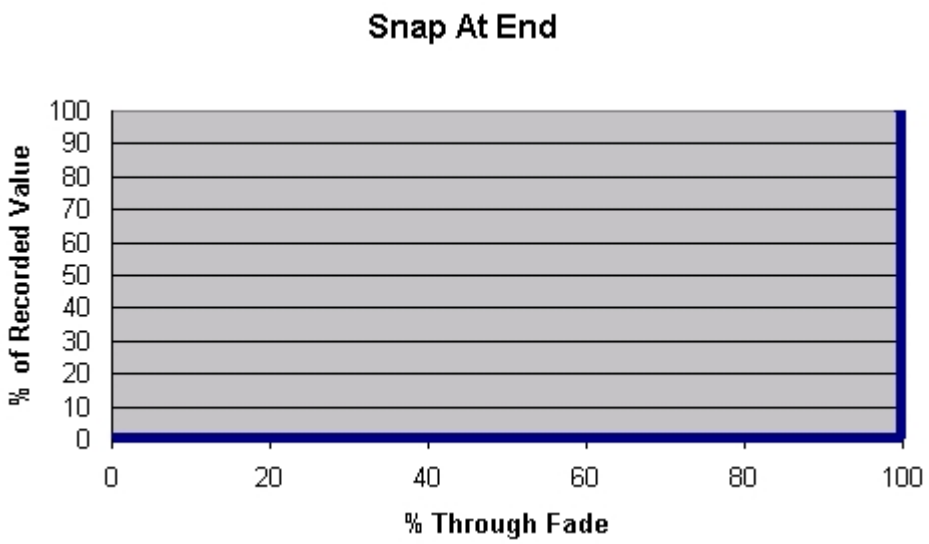
Below are images of the available profiles:



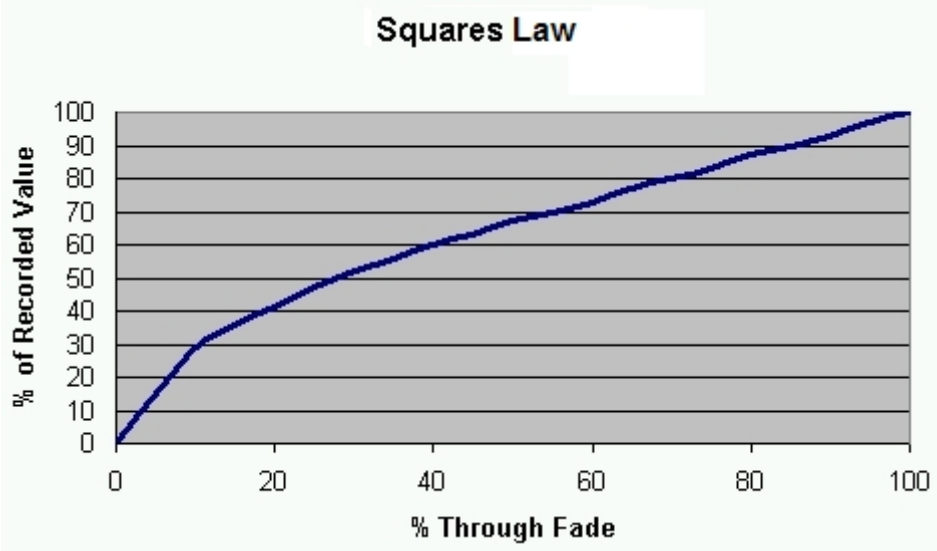
This is the default profile. If the profile icon does not appear in the time column, this is the profile used.



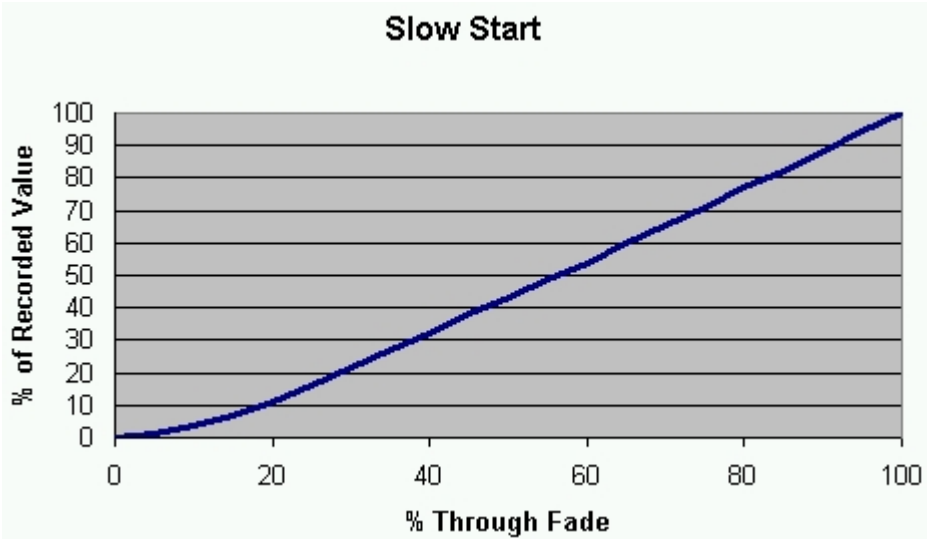
Using Snap at Start is equivalent to using a zero time; the attribute goes to the recorded value as soon as the cue is executed.



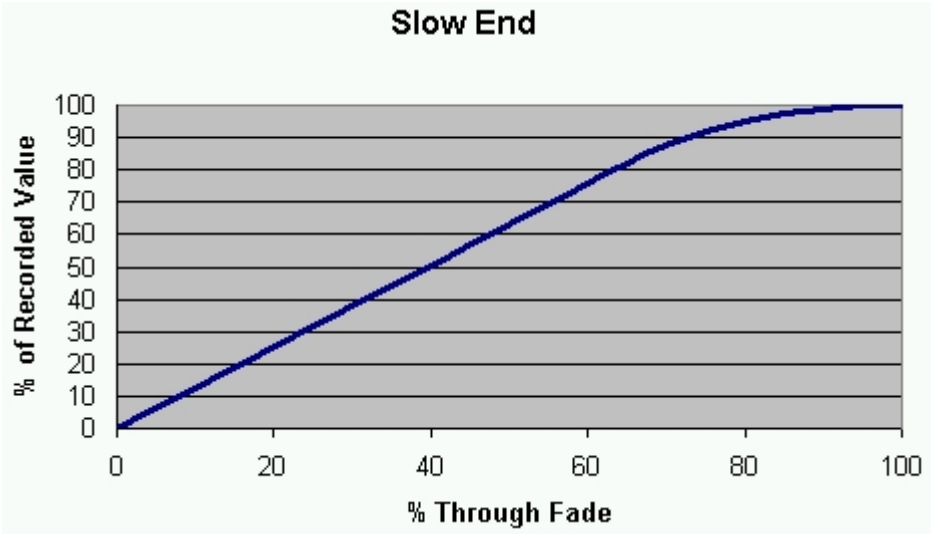
Using a fade time of 5 seconds with the Snap at End profile is equivalent to assigning a wait time of 5 seconds and a fade time of zero.



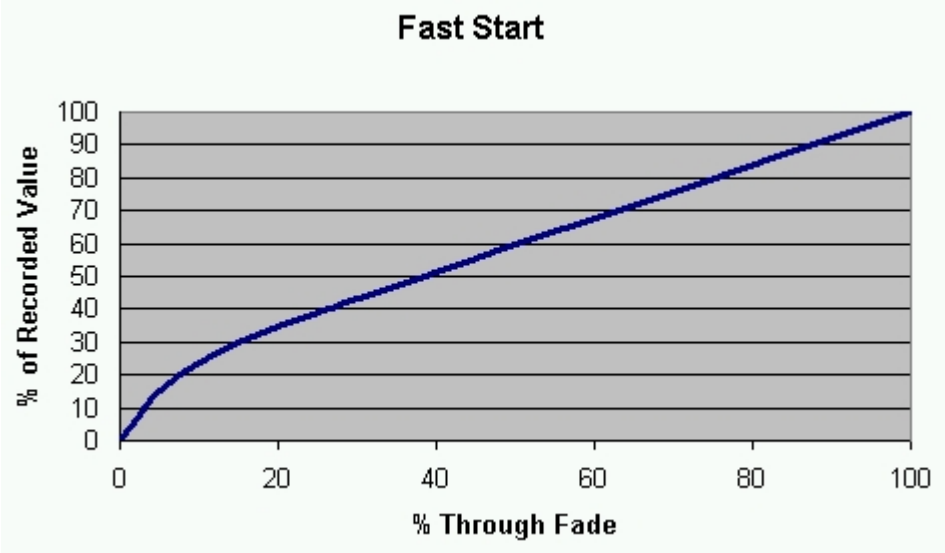
The Squares Law profile is a modified power consumption curve that produces a perceived linear output of a dimmed tungsten source. This is generally only used when fading dimmed intensity values up.



The Slow Start curve can be used on dimmers or mechanical attributes of moving lights (such as Position). Apply it when you want to subtly start a change.

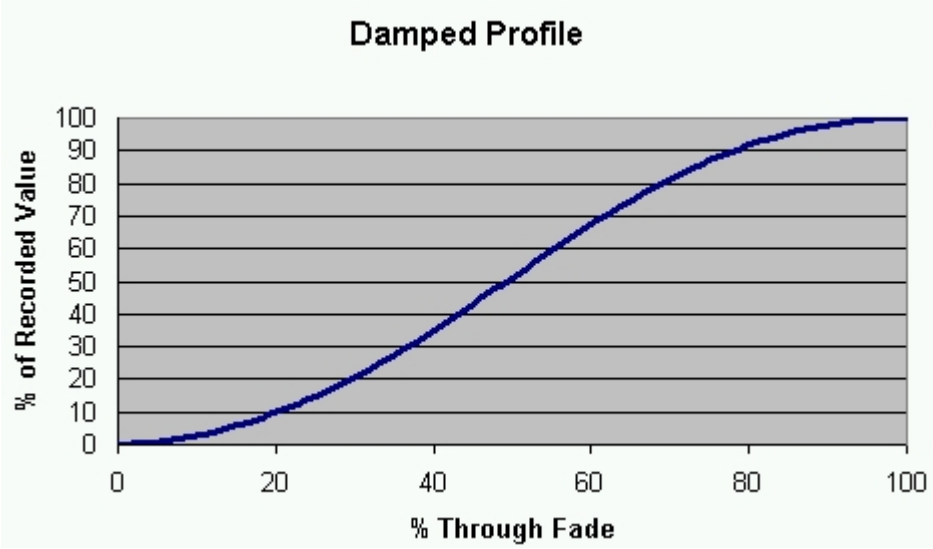


Often used when repositioning a moving light, the Slow End very subtly slows and stops the Channel at the end of the fade.

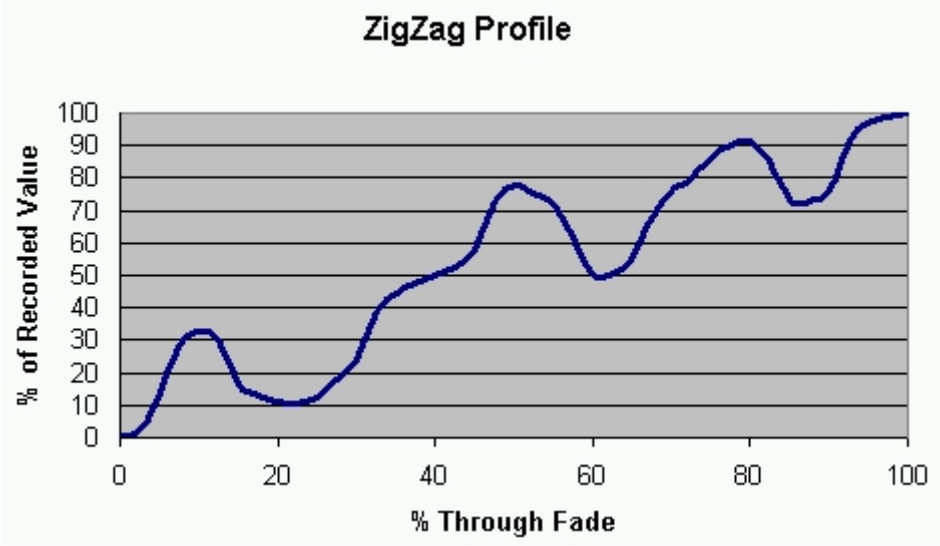


Similar to the EIS curve, the Fast Start is useful when you want to make a real statement at the beginning of a fade.

The Fast End curve can be used as a sort of exclamation mark at the end of a fade; really asserting the final position. Think of a light fading out at the end of a long and dramatic death scene.



Best used for moving light repositioning, the Damped profile gives a more organic movement; more like that of a follow-spot operator. The problem with the Linear fade being used on Pan/Tilt moves is that the Channel is moving at the same rate all the way from point A to point B. The Damped profile slowly starts it up and then slowly parks it at the end. Use it with the Linear Movement function provided by the Abstract Control Model for real human-like moves.



This silly ZigZag Profile provides a sense of humorous indecision when used on an intensity or movement transition.

Releasing & Asserting Cue Lists

Cue Lists can be active (controlling channels by running cues, or sitting in a cue) or released (not talking to any channels).

Release a Cue List

There are multiple was to release cue lists:

- **[SELECT]** a cue list then press **[REL-PB]**
- Press **[\]** on the QWERTY keyboard
- Click the Release button on the Cue List Tool Bar.
- Press **[SHIFT] [REL-PB]** or **[SHIFT] [\]** to release all cue lists.
- Use a Macro to release a specified cue list.

Asserting a Cue List

Asserting a Cue List means making it fully active again. You will want to do this if another Cue Lists 'steals' channels away from you and you want to regain control of them. To do this, press **[SHIFT] [GO]** (or **[SHIFT] [SPACE]**). The Cue List Pointer will not move, but the all channels (including tracking channels) will fade to their correct value in the time set in Show Options.

Note:

*You can also double click in the first column of the cue list on the desired cue or move the Blue Box to the first column, positioning it over the Cue List Pointer and press **[EDIT]**.*

See Also

Cue List

Cue List Pointer

GoTo Cue

Default Cue List Options

Step Forward and Back

You can use the buttons on the console or the Cue List Toolbar buttons to step between cues.

Step Back a Cue

Click the **Step Back** button on the Cue List Tool Bar to fade back to the cue prior to the active cue. Step Back uses the default Step fade time as set up in Cue List Properties. The QWERTY equivalent is **"["**.

Step Forward a Cue

Use the **Step Forward** button to fade to the next cue after the active cue on the Cue List. Step Forward uses the default Step fade time as set up in Cue List Properties. The QWERTY equivalent is **"]"**.

Cue Numbering Scheme

Cues number is determined when recording a cue by filling in the Cue Number field. Cue numbers can have three decimal places (i.e., you can have 999 cues between cue 1 and cue 2, up to 1.999). If you are appending to the end of a cue list, Palette will suggest a new cue number for you automatically based on the last cue number.

NOTE:

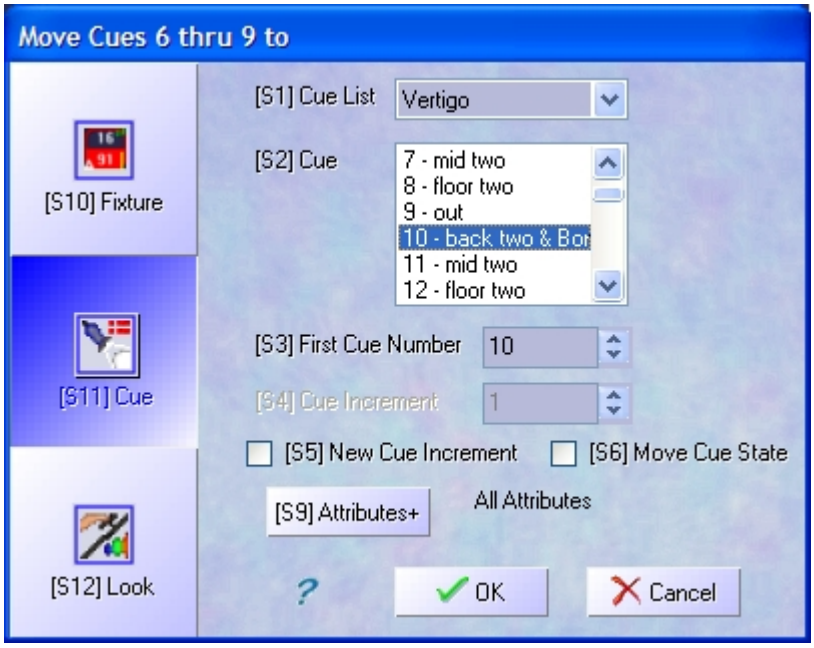
The record dialog box's Cue Number field is automatically filled in with the number of the cue where the Blue Box is sitting.

If you want to re-number existing cues, see the topic called Renumber Cues for information on how to use the Move command.

Renumber Cues

To renumber cues within the same cue list, the process is done using the Move command.

1. Highlight the cues you want to move using the Blue Box. Use **[SHIFT]** and the Up and Down Arrows to extend the range of the Blue Box.
2. Press **[SHIFT][MOVE]** or **[M]** on the QWERTY keyboard to open the **Move** dialog box.



3. Note the cues you highlighted appear in the title of the dialog box. Enter a new starting cue number. You can use the wheel to scroll through the list looking for the gap in which you want to move these cues.

Note:

If you select existing cues to move your cues to, you will be warned:

*You can either cancel out at this point by pressing **[REL]** or press **[ENTER]** to delete the old cues and move these cues into their spot. Be careful!*

4. If desired, change the **Cue Increment**. By default this value is 1. This is handy if you've just written a bunch of cues using point numbering and you want to clean it up. In other cases, you may have to squeeze a bunch of cues between two existing cues and may want to use a number less than 1. (Remember, there can be 999 point cues between two whole numbers.)
5. Select **Move Cue State**, if the cue numbering is actually moving the cues out of sequence (not simply renumbering them). Then the first cue will **Move** using its cumulative state from its old running order which was the cumulative effect of cues 1 through 10 (i.e., if you

move Cue 10 to Cue 100 and there are cues in between, when you get to the new Cue 100, it will look the same as it did when it was cue 10). This is the default option, but that may not always be the desired intent.

Blocking and Unblocking of Cues and Cue Lists

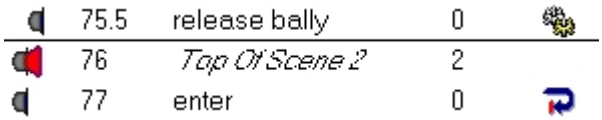
Blocked data in cues looks like this:

Knowing when it is appropriate to have these symbols is key to understand how to use a tracking console properly. It is fully explained in the topic called A Note on Redundant Data.

Block cues are best explained as a 'dam' that does not let things pass through them. If you are working on a long cue list and are jumping around while you are editing it, it is handy to put block cues at the top of each scene. Imagine this:

- You're building a traditional theatrical **GO** show in a single cue list.
- You start out by doing a tiny bit of work on the first scene. You know you're going to return to clean it up later.
- You then do a lot of work on the second scene of the show and are quite pleased with yourself.
- You then go back to Scene 1 and continue working.
- When you get around to running Scene 2 later, there are things in there you didn't expect to see. They 'tracked' from the first scene.

To prevent this from happening, what you should do is BLOCK the first cue of Scene 2. You can either choose to do it before you start working on Scene 2 or after you're happy with it. It doesn't matter. Just do it before you go back to work on cues in Scene 1. When you do, a horizontal line will be drawn above the cue you blocked. No information will track past that line, but rest assured, the cue below the line has all the information to make sure that there are no surprises on stage.



Blocking Cues

To block a cue click on the desired cue then right click to open the Cue List Right-Click menu:

Choose **Block Cues**.

Note:

- *You can also select multiple cues using the Blue Box to Block more than one cue at a time.*
- *The syntax* ***[CUE] [75.5] [S5 - BLOCK]*** is also valid (cue ranges are also allowed)

Warning:

If you are using multiple cue lists in your show, you may want to reconsider blocking cues. Blocking a cue puts hard values for every attribute of every Channel in your show into the cue. If you are running a linear show, this is a great way to stop things from tracking from one scene to the next, but be aware, it may 'steal' channels away from other cues with long fade times that are still running or more dangerously other cue lists. You may consider Going to this cue Live and re-record it using the Record Option called State. (See the topic called Record Options.)

Unblocking Cues

Get into the habit of 'cleaning up' cues by Unblocking them. This makes it easier when you are maintaining the show at a later date. Knowing that all the information in the cue is needed to produce the desired look on stage allows you to 'clear the clutter'. To Unblock a cue, move the Blue Box to the row of the desired cue, right click and select **Unblock Cues**. You can also select multiple cues using the Blue Box to Unblock more than one cue at a time. The syntax **[CUE] [5] [THRU] [10] [S6 - UNBLOCK]** is also valid.

Unblocking the Entire Cue List

Sometimes it is desirable to 'clean shop' and get rid of all the redundant data that may be cluttering up your cue list. To do it all in one fowl swoop, right click anywhere in the cue list and select **Unblock Entire Cue List**. If you are running multiple cue lists and each cue list is a specific section of a greater show, this is good habit to get into as you'll be sure that Unblocked Cue Lists will not 'steal' away from other cues lists. All the data they have is needed for the effect you were building.If you intentionally Blocked a cue within the cue list, be aware that it will no longer function as a Block Cue.

The syntax **[CUE] [0] [THRU] [1000] [S6 - UNBLOCK]** works even if you don't have a Cue 0 or 1000.

Blocking the Entire Cue List

If you for some reason you want every attribute of every Channel recorded in every cue (i.e., a like a Preset Desk would have), you can Block the entire cue list. Select the **Block Entire Cue List** option from the right click menu.

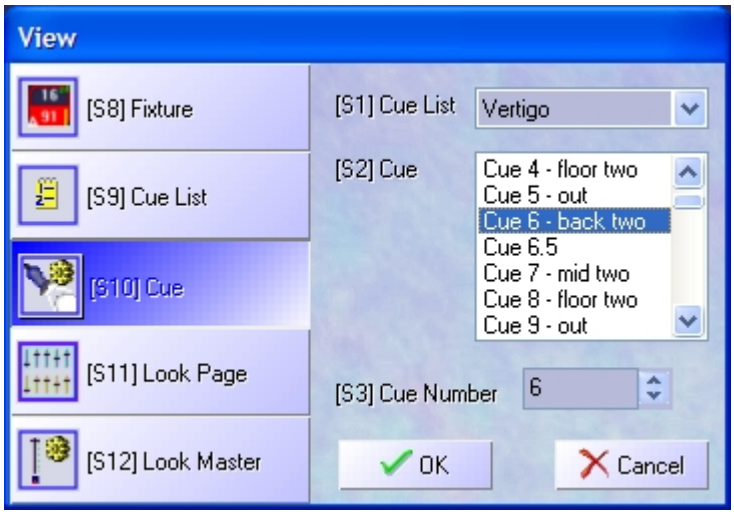
Blocking an entire cue list can be counter-productive and prohibits you from taking advantage of multiple cue lists and unlimited simultaneous fades within a single cue list. Blocking the cue list will put hard values into every cue for every attribute. If you then edit or insert a cue, any changes made will not track through your show. While editing cues, if you don't want data to track when you update or insert new cues, uncheck the Edits Track Forward check box in the Record dialog box. Read the topic called A Note on Redundant Data for more information and examples.

Cue Properties

Many of a cue's properties can be set when you are recording the cue using the Record Cue dialog box. You can easily edited timing properties using the Blue Box in the cue list or other properties by editing the Action Column or you may want to adjust more than one property of the cue at once by using the cue's property dialog box. All cue properties are described here, including the ones found in the Cue Action dialog box.

To view a cue's property box, use the **[VIEW][CUE][##][ENTER]** syntax (or **[V][F10][##][ENTER]** on the QWERTY keyboard).

After hitting the **[VIEW]** button, the View dialog box will appear.



Note:

*If you highlight the cue with the Blue Box then press **[VIEW] [CUE]** this dialog box will be pre-loaded with correct cue number.*

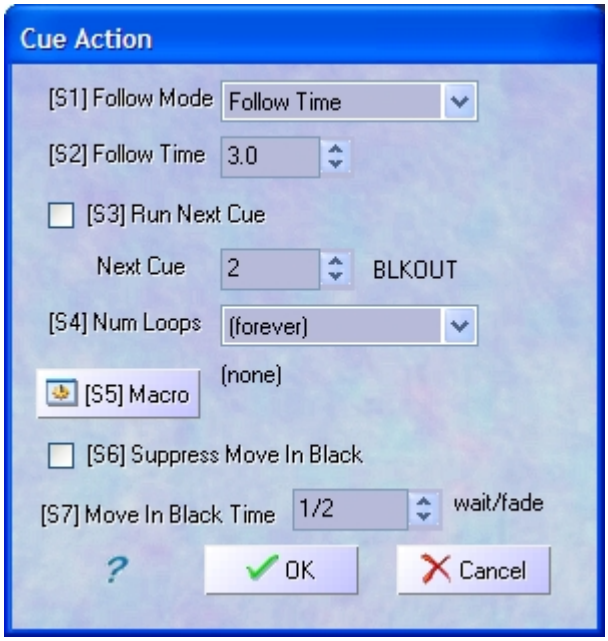
You can use either **[F10][S10]** or the **[CUE]** button to show you cue selection options. You can also highlight the cue with the Blue Box and hit the Properties button in the Cue List toolbar.

Once you select **Cue**, the **Cue Number** edit box is active. Enter a number or use the wheel to scroll through the list of available cues. Use **[S1]** to change the cue list if you want to view cues that are not in your currently Selected cue list. When you have found the cue you want, press **[ENTER]**. The Cue Properties dialog box will appear:

Use the softkeys, move to any box and change the properties that you wish. To select a Profile, use the softkeys to select a Time field then press **[NEXT]** to move over to the Profile combo. When you are finished, press **[ENTER]**.

Note:

You can change some of these parameters by moving the Blue Box to the ***Action*** *column and pressing* ***[EDIT]*** *or* ***[INSERT]****. The Cue Action dialog box will then open:*


Cue Action
[S1] Follow Mode
Follow Time
[S2] Follow Time
3.0
[S3] Run Next Cue
Next Cue
2
BLKOUT
[S4] Num Loops
(forever)
[S5] Macro
(none)
[S6] Suppress Move In Black
[S7] Move In Black Time
1/2
wait/fade
?
OK
Cancel

Deleting Cues

Deleting single cues

Position the Blue Box over the cue and press **[DEL]** to show the Delete Cue dialog box:

The cue highlighted will be automatically be stuffed in the **Cue Number** field, but you can type any other cue number before pressing **Enter**. Rolling the Wheel will scroll through the cues in the list allowing you to read the labels to ensure you delete the correct cue.

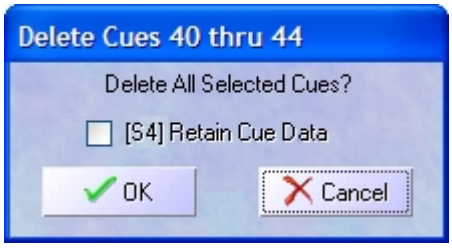
If you want to remove a Cue Part, see the description below.

Retain Cue Data

Sometimes this option is referred to as **Delete Cue-Only**. What it actually means is that any important data in this cue will be moved to the next cue as this cue is deleted. The exception to the rule is that it will not overwrite data that exists in the next cue and the deleted data will be lost. You use this check box if stage management says that the cue has been cut.

Deleting Multiple Cues

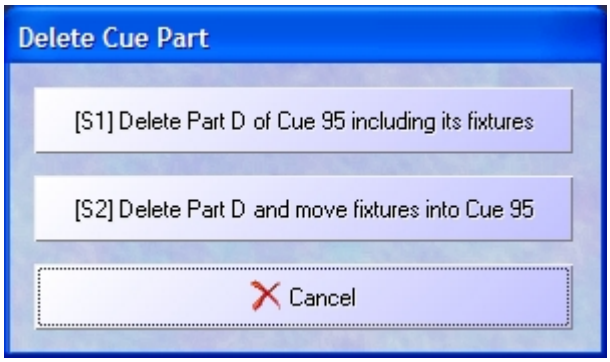
You can enter a cue range in the **Cue Number** edit box (i.e., 1/10) to remove multiple cues from a Cue List. You can also preselect the cues to be deleted by using **[SHIFT]** plus the **[ARROW KEYS]** to highlight multiple cues with the Blue Box. Then press **[DEL]** to show the Delete Cues Dialog box:



Again, you have the options selecting to **Retain Cue Data** as described above.

Deleting Cue Parts

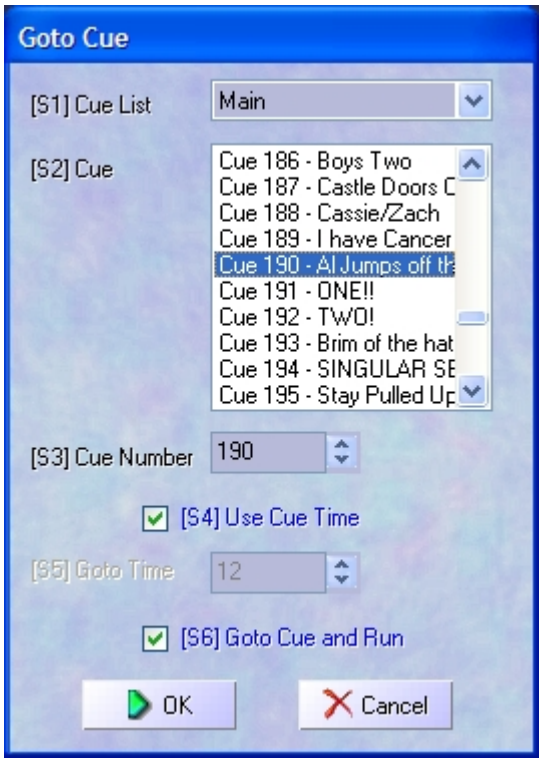
If you want to remove a Cue Part, you must highlight the Part with the Blue Box and press **[DEL]**. You will then be presented with the Delete Cue Part dialog box:



You then have the option to either remove the part and any Channel that is in it or just move the Channels into the main part so they will assume the normal cue timing parameters. If you want to delete the entire cue, highlight the main part before pressing [DEL].

Goto Cue

The Goto Cue dialog box is opened by pressing **[SHIFT][GOTO CUE]** or **[SHIFT][Q]** on the QWERTY keyboard.



Cue List

The selected Cue List will be displayed by default. If you want to Goto a cue on a different cue list, press **[S1]** until the desired cue list is displayed. The cues belonging to that Cue List will be displayed in the box below.

Tip

- *Use the mouse to select a cue list from the pull-down list.*

Cue

Once you select a Cue List using **[S1]**, all of the cue list's cues are displayed in this box. Using the wheel, you can scroll through this list to find the cue you want to go to. Pressing **[ENTER]** will take you to that cue. For timing options, see below.

Cue Number

This edit box is active by default when you enter this dialog box. That means that you can press **[SHIFT] [GOTO CUE] [#] [ENTER]** to quickly go to a cue directly.

Note:

The cue number of where the Blue Box is sitting before this dialog box is opened will automatically be inserted into the field.

Use Cue Time

If this box is checked, when you press **[ENTER]**, the cue will execute in its recorded time.

Note

*The **Goto Time** box may not update to the proper cue time if you are just entering a cue number until you 'leave' the Cue Number edit box. This is because the dialog box does not know what number you are entering (i.e., if you type "12" and expect the **Goto Time** to change to cue 12's time, how is it to know that you didn't want to continue typing to Goto cue "122".) Don't worry, even if the **Goto Time** number does not change, if the **Use Cue Time** check box is checked, when you press **[ENTER]** to close the dialog box, it will use Cue Time. If you want to check the time before pressing **[ENTER]**, enter your desired **Cue Number** then press **[NEXT]** or **[TAB]** to change fields in the dialog box. The **Goto Time** box will then display the recorded time.*

Goto Time

When **Use Cue Time** is checked, this edit box is grayed out, but it will show you the recorded time of the cue selected in the **Cue Number** edit box. If you want to use a different time, uncheck **Use Cue Time** and enter the desired time here. Pressing **[S4]** to uncheck the **Use Cue Time** box will move you to this box automatically. You can also press **[S5]** directly and it will uncheck **[S4]** for you.

Goto Cue and Execute Follows

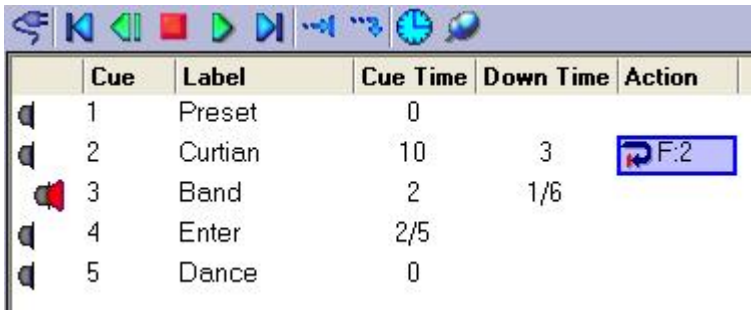
By default, this check box is checked, meaning that once you Goto the desired cue, any Follows on the recorded cue will be executed. If you want to go to a cue and sit there, uncheck this box. If there are no follows on the cue, this box has no affect.

Tip:

*You can move the Blue Box to the first column of any cue and press **[EDIT]** and you will GOTO that cue. This is equivalent to double clicking on the light in the first column.*

Follow Cues

Follow enables you to program cues to run automatically. A Follow time on a cue is the length of time the system pauses after the cue's activation before automatically starting the next cue. A Follow uses the next cue on the Cue List, unless the cue with the follow time is Linked to a different cue number.
Follow cues are shown indented on the cue list as a visual reminder that they don't need to be executed by the board operator:



Setting a Follow Time for a New or Existing Cue

1. Using the Blue Box, highlight the **Action** cell for the cue that is going to trigger the follow and press [EDIT]
2. Choose a **Follow type** from the drop-down list box.

   - **Wait for Go:** Normal cue - runs fade and stops waiting for the operator to press Go again.
   - **Follow After Fade:** the follow will happen after the longest fade time of the cue is complete. If you change the fade time, you will not have to adjust the follow time.
   - **Follow In Time:** After pressing GO, the follow to the next cue happens after a time you specify.
   - **Follow Immediate:** The follow happens exactly as the cue is executed (follow in 0 time).
3. If you selected **Follow In Time**, enter a time in the **Follow Time** text box.
4. Click press **Enter** to close the dialog box and complete the action.

Using the Command Line to add Follows

If you start a command line with **[CUE]** the softkeys change to Cue specific functions:

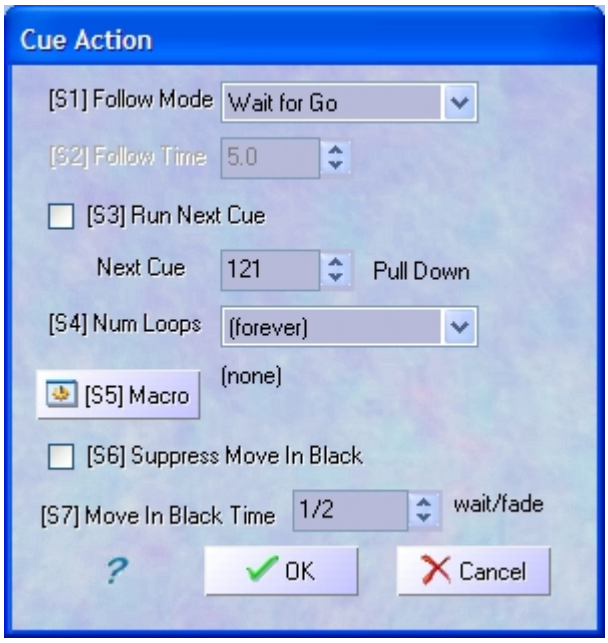
Typing **[CUE][5] [S2 - FOLLOW] [ENTER]** allow you to apply a **Follow After Fade** on Cue 5. **[CUE][5] [S2 - FOLLOW] [10] [ENTER]** sets Cue 5 to **Follow In a Time** of 10 seconds to the next cue. If the cue already has a Follow set (any type of

Follow), typing **[CUE][5] [S2 - FOLLOW] [ENTER]** will clear the follow (making it **Wait for Go**). If you omit the Cue Number, the current cue number will be used.

Linking Cues

In some situations you may want to link one cue to another in the same cue list, effectively jumping over some cues. You do this by editing the **Action** of a cue.

1. Using the arrow keys, move the Blue Box to the **Action** column of the last cue before the jump.
2. Press **[EDIT]** or **[INSERT]** to change the cue's action.
3. The **Cue Action** dialog box will appear.



4. Press **[S3]** to disable the **Run next Cue** option. The focus will move to the edit box below.
5. Type in or use the wheel to select the Next Cue. The cue labels will appear to the right of this edit box.
6. Press **[ENTER]** to close the dialog box.
7. The cue list will now show the **Link** icon with the cue to which the next **[GO]** will link to: Q:121

Note:

*You can also use the **[VIEW][CUE][##][ENTER]** syntax to get the Cue List Properties dialog box.*

Using the Command Line to Links Cues

If you start a command line with **[CUE]** the softkeys change to Cue specific functions:

S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
	Follow	Link To	Num Loops	Block	Unblock	MIB		Time	Delay	Delete Cue-Only	Delete Track

Typing **[CUE][5] [S3 - LINK TO] [10] [ENTER]** allow you link Cue 5 to Cue 10. If the cue already has a Link, typing **[CUE][5] [S3 - LINK TO] [ENTER]** will delete the link. If you omit the Cue Number, the current cue number will be used.

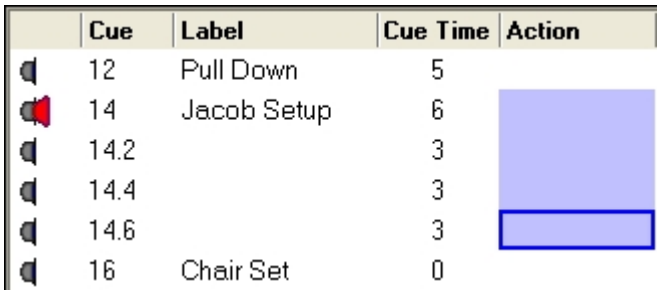
Playback Loops

Links and Follows can be combined to create playback loops. If you are running a Cue List and press **[GO]** you can jump out of the loop and go to the next cue. Other actions can happen if you press **[GO]** too. Check out the topic called Action on GO within Cue Loop.

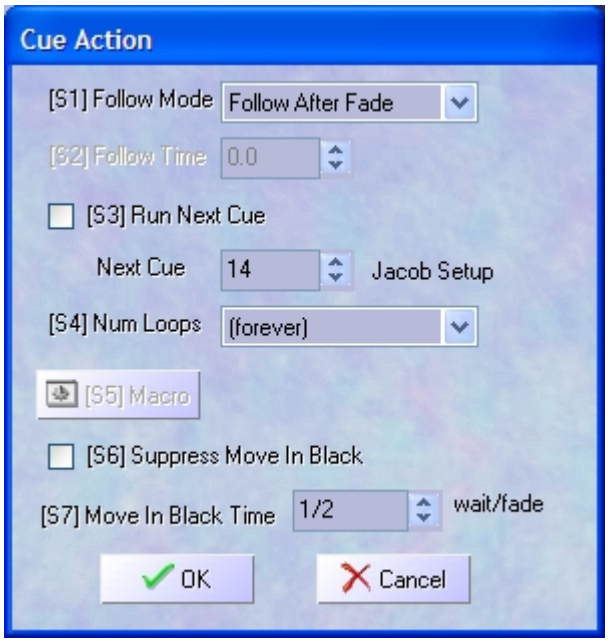
Creating a Loop Within a Cue List

To create a loop, you need to link the last cue of the loop to a cue higher in the list and make all cues Follow on from each other. The easiest way to do this is use the Blue Box to highlight the Action cells of the cues in the loop.

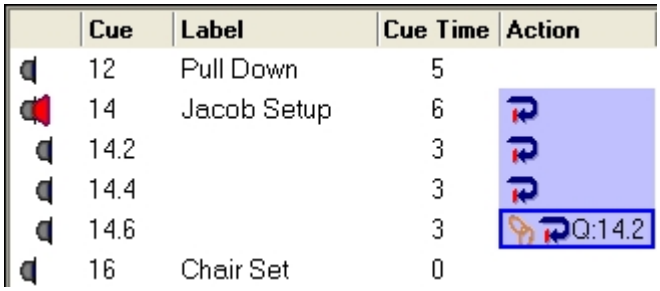
1. Move the Blue Box to the cue with the lowest number
2. Hold down **[SHIFT]** and press the **[DOWN ARROW]** until you reach the last cue in the loop:



3. Then press **[EDIT]** to open the Cue Action dialog box:



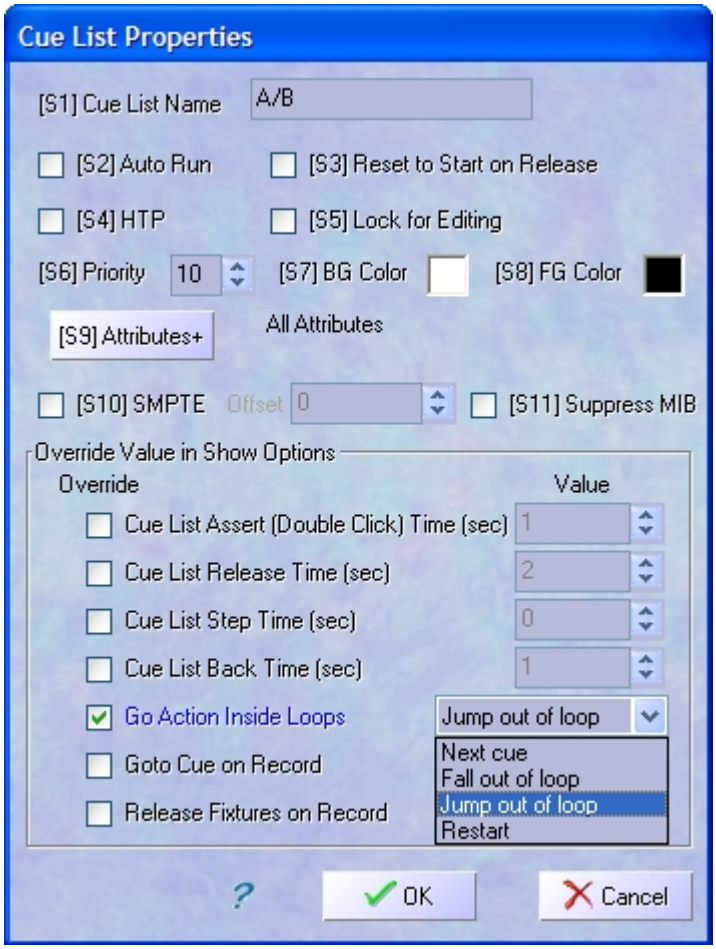
4. Select the Follow Mode and uncheck **[S3] Run Next Cue**.
5. Roll the wheel or type in the **Next Cue** number. The cue label will appear to the right as you roll the wheel.
6. Select **OK**. The cue list will now looks something like this:


Cue
Label
Cue Time
Action
12
Pull Down
5
14
Jacob Setup
6
14.2
3
14.4
3
14.6
3
Q:14.2
16
Chair Set
0

Action on GO Within Cue Loop

When the **GO** button is pressed while a loop of Cues is going, the Cue List can be configured to behave differently. A loop is defined as a series of Cues that all have Follow times and a Link back from the last Cue in the Loop to the first Cue in the Loop. See Playback Loops.

1. View the properties of the Cue List by pressing [VIEW] [SELECT] **OR** right click on a Cue List in the Cue List directory and select Properties. The Cue List Properties dialog box will appear.
2. To Override the value defined in Show Options, check the box to the left of **Go Action Inside Loops**.



3. Select from the list to the right:

- **Next cue**

  Go to the next Cue within the Loop. This is what the Go button does normally in a cue list if you press Go when a fade is executing.

- **Fall out of loop**

  Execute all remaining cues within the loop in their cue time, then execute the cue after the loop.

- **Jump out of loop**

Execute the first cue after the loop in its cue time. If you are running a normal 'Go Show' and a continula loop was built for a specific effect, this is the best way to stop the loopedeffect and continue with the show.

- **Restart**

  Execute the first Cue in the Loop (i.e., Goto top).

Part Cues

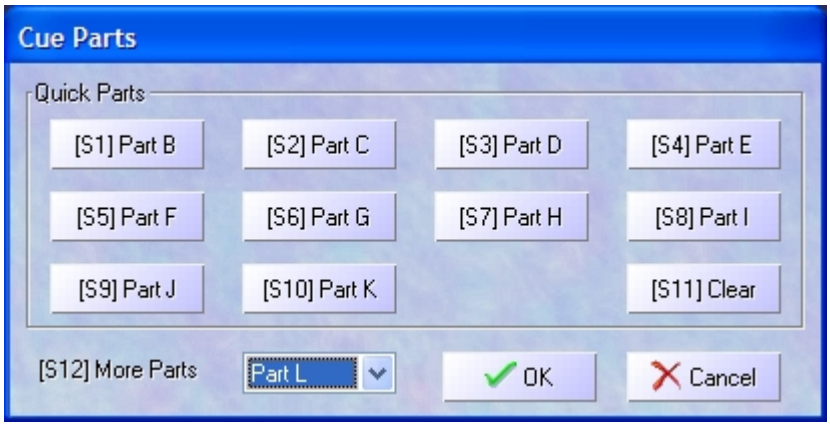
Part cues are a method of adding different timing for different groups of Channels to use in a single cue. Generally, you build a cue which is a look on stage and then you decide how you are going to get from one cue to another. The Blue Box allows you to change timing of different attribute families without using parts, but it does it for all Channels in the cue. For example, using the different columns in the cue list, you can have separate times for Channels going up in intensity than those going down. You can also change times for Position fades vs. Color fades etc.

If you want one group of Channels to move at a different rate than others in the same cue, you can move those Channels to a different part. (You may also want to use the alternate method called Independent Timing where each and every attribute of every Channel can have its own wait and fade time. This is handy if you want splayed offsets and are not concerned about managing parts in the cue list.)

You can do this either at record time, or when updating the cue.

Putting Channel in a different part when recording a cue

1. Select the Channels that will be in the main part and set their levels. This may include applying palettes or manually adjusting attributes. These Channels need no further attention before recording the cue.
2. Select the Channels for the next part and adjust their levels.
3. Press the **[S11]Cue Parts** button to open the cue part dialog box.



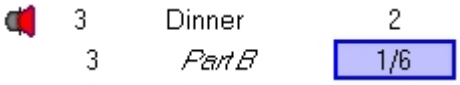
4. Select the button for the desired part.

Note:

- *There is a main cue part that is not assigned a letter*
- *Cues need not be made up of parts in specific order. You can have a cue that has just a main part and a Part G.*
- *Press **[S12]** and roll the wheel to select parts greater than Part K then press **[ENTER]** to close the dialog box.*
- *If you select any part between A and K, the dialog box will close automatically.*

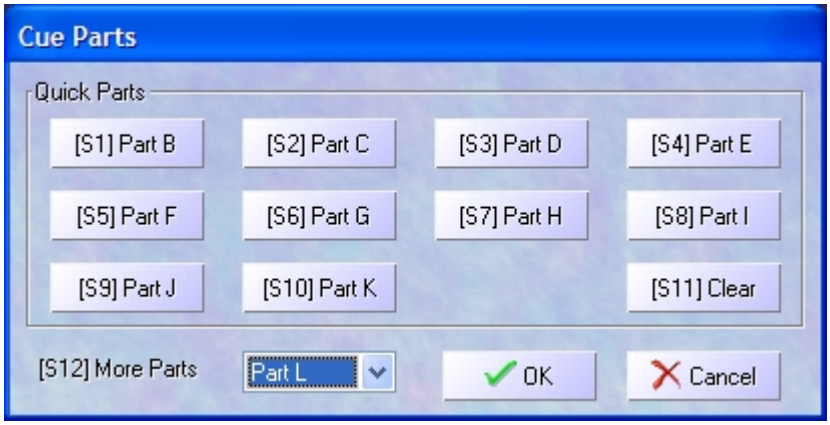
5. The Selected Channels will remain selected but will now show a superscript letter showing the part:

6. Continue with Steps 2 through 5 until you have built the cue.
7. Record the cue.
8. Use the Blue Box to alter timing on the main part or any additional parts.



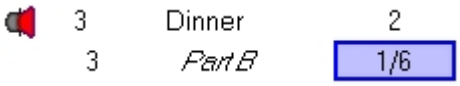
Reassigning Channels to different parts when updating a cue (without loading the cue)

1. Goto the cue you want to alter.
2. Select the Channels that need to be assigned to a different part.
3. Press the **[S11]Cue Parts** button to open the cue part dialog box.



4. Select the button for the desired part.
5. The Channels will show a superscript letter showing the part:

6. Continue with Steps 2 through 5 until you have assigned all Channels to their correct part.
7. Press **[UPDT] [ENTER]**.
8. Use the Blue Box to alter timing on the main part or any additional parts.



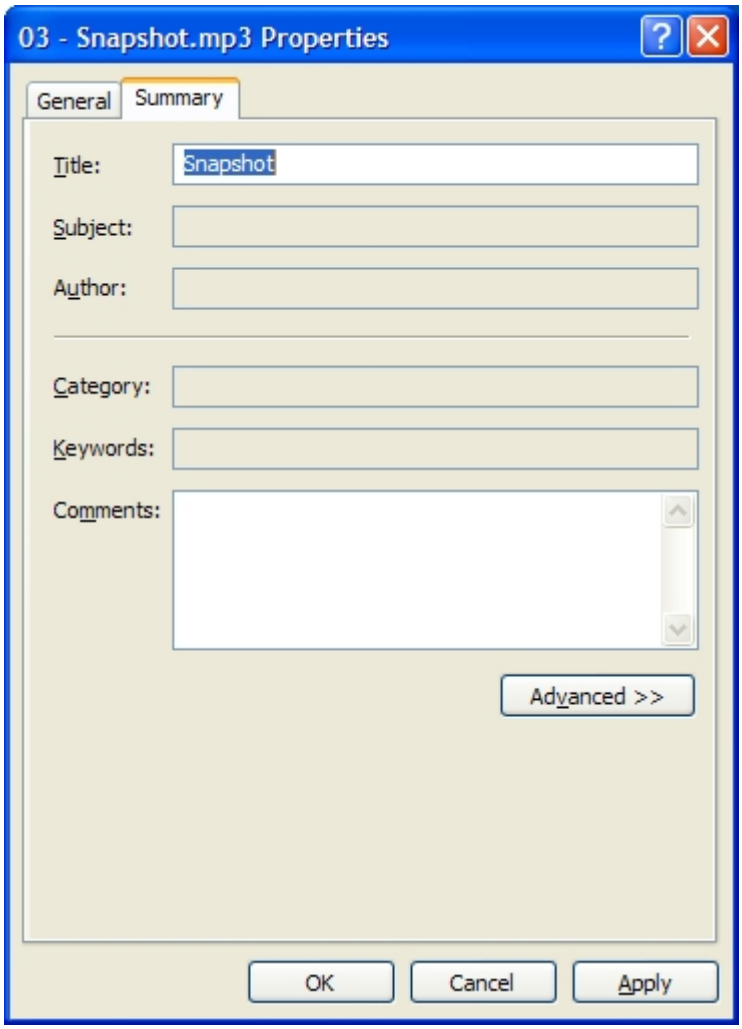
SMPTE Timecode on Cue Lists

Cue Lists have a property to accept SMPTE Time Code.

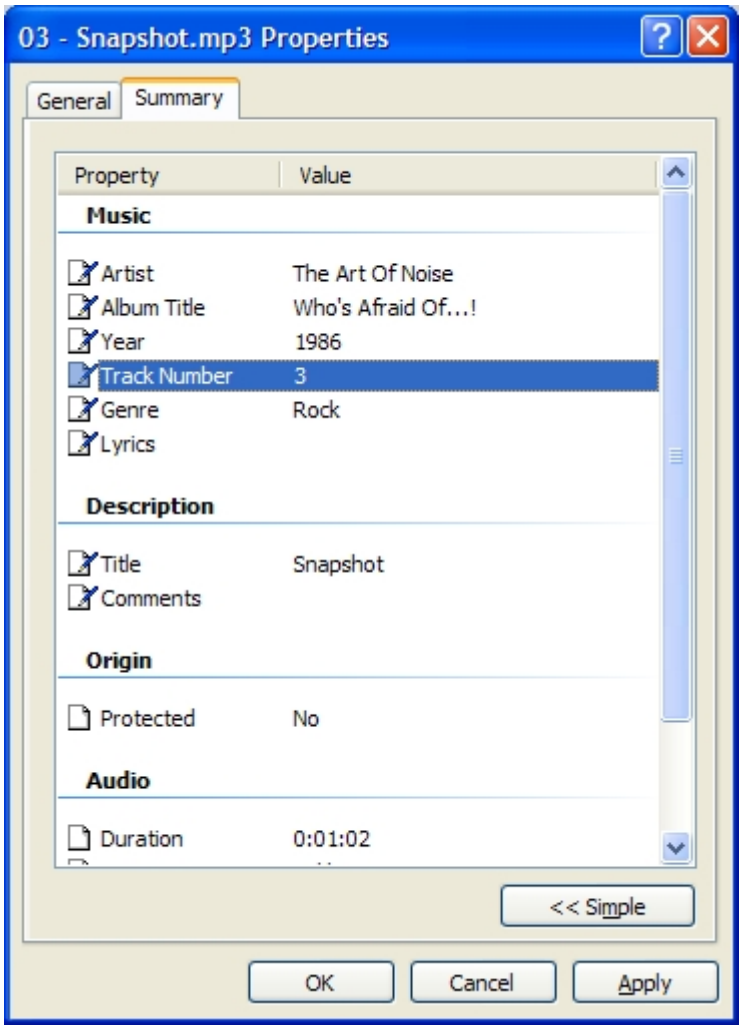
- Any number of Cue Lists may have SMPTE Time Code.
- Each Cue on the Cue List will **GO** when the recorded SMPTE Time Code is received.
- If the SMPTE source is rewound or advanced, Palette will sync the Cue List when the clock advances through the first cue that has the new time.
- SMPTE Times can be manually added or edited for each cue using the Blue Box. The SMPTE Learn Mode Tool can be used to automatically assign or change SMPTE Times in each Cue.
- Palette has Macros that allow you to control the Processor's Media Player to play CD's, Wave files, MP3's or MPEG's.

You can read the current media file's play head location in the Status Bubbles:

When using MP3 files, the SMPTE Hour place holder is determined by the MP3 track number. If you are using multiple songs, you probably want each song to have its own hour. To change it, you must change the properties of your MP3 file. Under the *Summary* tab, press the *Advanced* >> button:



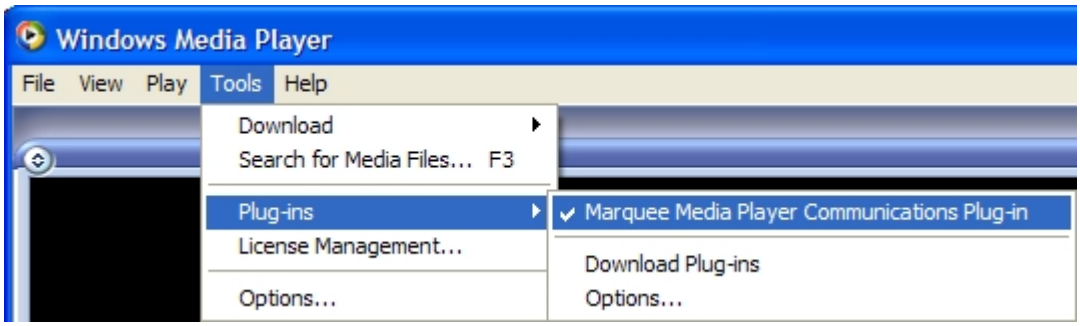
The Advanced button will show you properties that look like this:



You can click on and change the *Track Number* and *Apply* the changes. When you open this MP3 file with Palette, the SMPTE Hour will relate to this *Track Number*.

Note:

To read Time Code from the Windows Media Player, the Palette Media Player Communications Plug-in must be enabled:



Recording and Using Looks & Groups

Recording and Using Looks & Groups

- Looks
- Look Master Types
- Recording Looks
- Busking
- Recording & Using Groups
- Apply Levels/Palettes

Looks

The virtual **Look Master display** can be added to or removed from the display by selecting **Display|Sub Masters** from the Menu Bar or pressing **[S5]** from the main Softkey menu and selecting Sub Masters from the large pop-up display.

NOTE:

When dealing with just intensities, you may want to think of Sub Masters as conventional submasters. The term Look Master more accurately describes how these controls adjust intensity attributes while still recording and playing back other attributes such as Pan and Tilt (i.e, when addressing a Look via the command line, the Level wheel will adjust the Channels' intensities while not affecting other attributes. Likewise, when playing a Look back using the Sub Masters, different attribute families can be mapped to the handle in different ways.)

The colored triangle on the virtual Sub Masters is there to indicate the Look Master type.

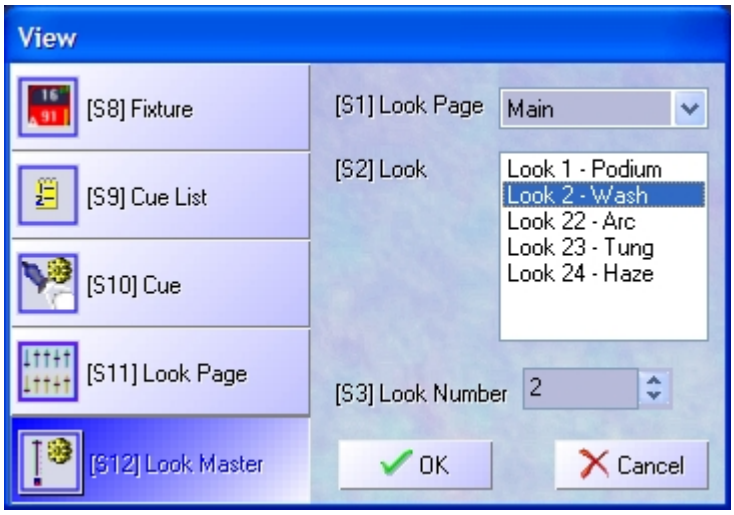
- **Green up** arrows indicate an additive Look Master.
- **Red down** arrows indicate an inhibitive Look Master.

A virtual **Look Master Handle** appears when you place the Mouse pointer on a Look Master and left click (and hold).

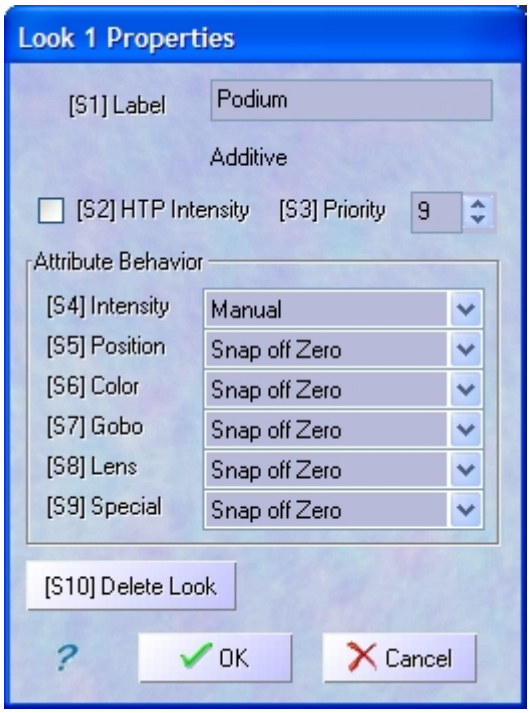
- To change channel levels, hold the left mouse button down while moving the mouse up and down, raising and lowering the handle.
- Release the left mouse button to release the handle. It will stay where you left it.

The order in which you select Channels is preserved when you Record a Look. This order is restored when you use the Look to recall a group of Channels and matters when you are using Fanning and effects.

You can get a Look's Properties by either right-clicking on the Virtual Look Display (see Display Menu) or using the **[VIEW]** or the **[V]** button on the QWERTY keyboard then selecting **[S12]Look Master**.



Select the Look Page then type in the Look Number to get the Look's Properties box:



Label

The Label can be any text field you want. This text will appear in the bubbles in the Look Display, in the Virtual Look Master Handle, cues that reference this Look and in any dialog box that identifies the Look.

Additive or Inhibitive

When you record a Look, you can choose whether or not it will be additive (pile-on) or inhibitive (reducing the level). Levels that are affected by an inhibitive Look Master appear like this:

Note:

*Assuming you are dealing with Looks with similar **Priorities**, unless you choose **HTP Intensity**, the last look activated will take all levels to their new recorded level, even if that means lowering their level. Inhibitive Looks can hold cue levels lower than their recorded level.*

HTP Intensity

Intensities can either be LTP or HTP. By default, when you record a Look, the Look Master will control the intensities in an LTP fashion, allowing you to Busk looks, taking levels up or down, with the last one winning. You can also make Looks resolve in a Highest Takes Precedence fashion by checking this box. An HTP Look will not lose its intensity to other LTP Looks unless the LTP Looks have a higher priority.

Priority

You change the priority of this Look to any value between 1 and 100 (highest priority is Priority 1). Higher Priority Looks (lower numbers) win. The exception is if another Look Master or Cue List with the same priority sets the attribute to a different level (again resolved HTP or LTP as determined by the properties of that other control). The default priority is 9 such that Looks win over Cue Lists which have a default priority of 10.

Attribute Behaviour

Each Attribute Family can have a different behaviour when this Look is activated. By default, Intensity attributes are set to **Manual** control, meaning that the level will be scaled by the handle's position from 0% to 100%. Other options are **Snap Off Zero** and **Snap At Full**. That means that the attribute will go to it's recorded level without fading as soon as the handle moves off the bottom or hits the top.

***Note:** These behaviours are set to automatically at record time. If both Intensities and other attributes are recorded into the Look, the Intensity Behaviour will be **Manual** and all the others will be set to **Snap Off Zero**. If you are recording attributes besides intensity (and specifically NOT Intensity attributes), the behaviours will be set to **Manual**.*

Look Master Types

Palette's virtual Sub Masters can be used in either an additive or inhibitive mode. The operating mode for a Look Master is determined at record time.

Additive

- An additive Look Master provides proportional control of its recorded channel levels. If a channel is recorded into a Look Master at 80%, the channel will be at 80% when the Look Master is at 100%.
- Additive Sub Masters pile-on (add to) the active stage levels in a highest takes precedence manner.
- The home position for an additive Look Master is zero (0%).
- The levels of attributes controlled by additive Sub Masters are displayed in yellow with a Look Master symbol with a green handle

.
- The LED on the bump button for sliders that have Looks recorded to them will be illuminated. The sliders must be setup to hold Looks.
- Your hardware can be setup to control Looks via the sliders. For more information, check out Hardware Setup - Slider Panels.

Inhibitive

- Inhibitive Sub Masters proportionally scale the intensity attribute of a Channel. If the intensity of a Channel is set to 50% by some other means, if you pull the inhibitive Look Master at 50% the output will be 25%.
- The home position for a Inhibitive Look Master is Full (100%).
- The intensities of Channels being limited by inhibitive Sub Masters are displayed in yellow with a Look Master symbol with a red handle

.
- The LED on a bump button that is setup to control an Inhibitive Look will flash if its slider is not at the top. It will flash rapidly if the slider is sitting at the bottom.

Recording Looks

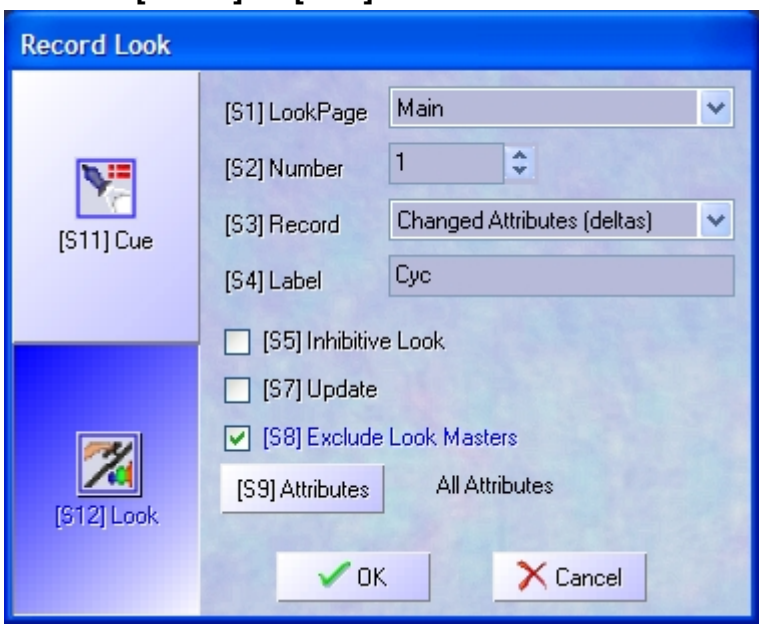
For a complete description of Looks and different Look types, check out the topic Looks. Palette does not have a collection of things called Groups. Groups are built using the Record Look Syntax and used by pressing the **[GROUP]** key or **[G]** and referencing a recorded Look number.

Your hardware can be setup to control Looks via the sliders. For more information, check out Hardware Setup - Slider Panels.

NOTE:

- *The very fastest way to record a Look is to build a look on stage then press **[REC] [BUMP]** on the desired Look Master.*
- *If you want to keep the Record Look dialog box open to add label or change the record options, hold down **[SHIFT]** before pressing **[BUMP]**.*
- *If you want to change the properties of the Look after it has been recorded, press **[VIEW] [BUMP]**.*
- *You can also use the syntax **[MOVE] [BUMP] [BUMP]**, **[COPY] [BUMP] [BUMP]** and **[LOAD] [BUMP]** which are very quick. See the Using Looks topic. (Make sure your hardware is setup to have Looks on the slider panels first.)*

1. Select either Live or Blind from the Channel Grid Tool Bar.
2. Select the Channels to be assigned to the Look Master.
3. Set the levels or attributes.
4. Click the **Record button** on the Tool Bar or press **[REC]**. The QWERTY equivalent is **[R].**
5. Press **[LOOK]** or **[F12]** to record a Look.



The following properties can be edited:

[S1] - Select the **Look Page** in which you wish to record this Look into from the drop down list box. The last page you recorded to will already be active, so if you are working on position palettes, you will not have to change to the Position Look Page on every record operation.

[S2] - Enter the number of the Look Master you wish to record.

Note:

*This edit field is active when you enter the dialog box, so you can just type **[REC] [LOOK] [#] [ENTER]** if you want to go fast.*

[S3] - From the drop down list box select the Record options.

Note:

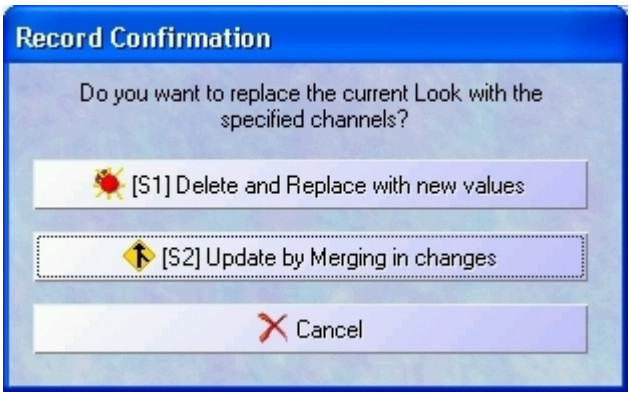
The default Record Option is to record your Changed Attributes or those marked with the delta symbol:

. To find out what the other options mean and when to use them, check out the topic Record Options. Read about other Channel states in the topic called Channel's Different States.

[S4] - Enter a Look Master label in the text box.

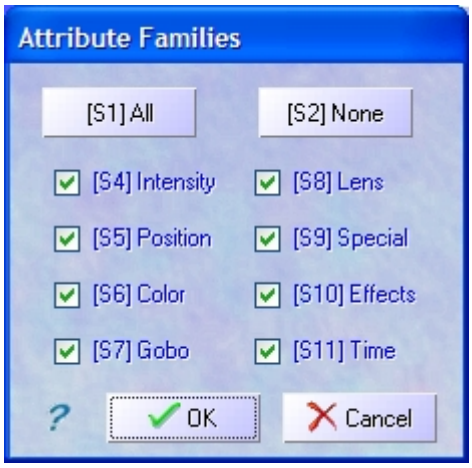
[S5] - Check of **Inhibitive** if you want this to be Master to be inhibitive. See Look Types for deta Vision.Net.

[S7] - If you are recording to an existing Look and want to **Merge** in the changes, select Merge. Merging in data means that the new data will be recorded to an existing cue, not destroying data that is currently there. If you are recording to an existing look and don't select Merge, you will see the dialog box shown below after you press **[ENTER]**:

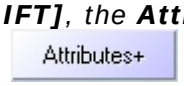

Record Confirmation
Do you want to replace the current Look with the specified channels?
[S1] Delete and Replace with new values
[S2] Update by Merging in changes
Cancel

[S8] - Use the **Exclude Sub Masters** check box to select if you don't want to record levels set by other active Sub Masters. This option is ON by default.

[S9] - The Attribute button opens a dialog box that allows you to filter what will be recorded in this look (double press any key to solo that attribute):



Note:

- *If you double tap [S5] (or any other softkey), it will 'solo' Position. That is, all other check marks will clear and Position will remain checked.*
- *While in the main Record dialog box, if you press **[SHIFT]**, the **Attribute** button will look like this* 

and the softkeys will change to the following:

S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
All	None		Intensity	Position	Color	Gobo	Lens	Special	Effects	Time	

Pressing any of these changes the attribute masking without the need to open the Attribute dialog box. You can also double tap any attribute family to solo it.

6. Click **OK** (or push **[Enter]** on the keypad) to record the Look.

Note:

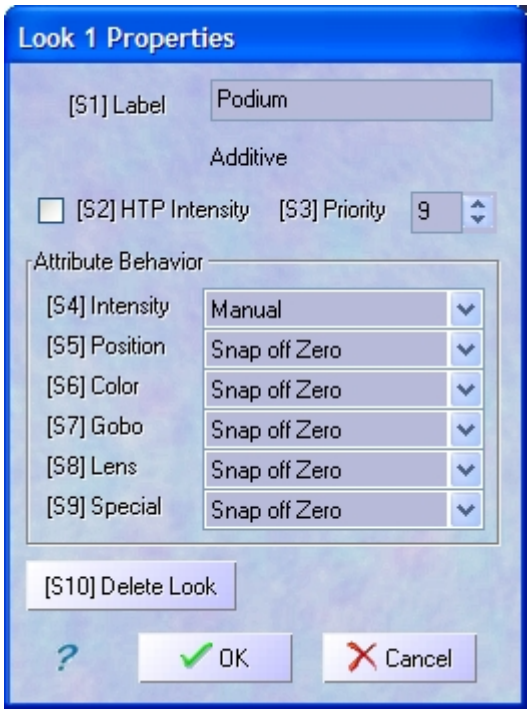
- *You can use the Command Line to record Looks too. Adjust your levels, then type **[LOOK] [#] [REC]**. The Look will be recorded to the current Look Page and Merge data if the look already exists. Other Sub Masters' levels will not be included in the record operation.*
- *If you want to modify a Look Live and use the **[UPDT]** button, the Look Handle must be at 100%. See Updating Cues - Modifying Cues in the Live Display.*

Busking

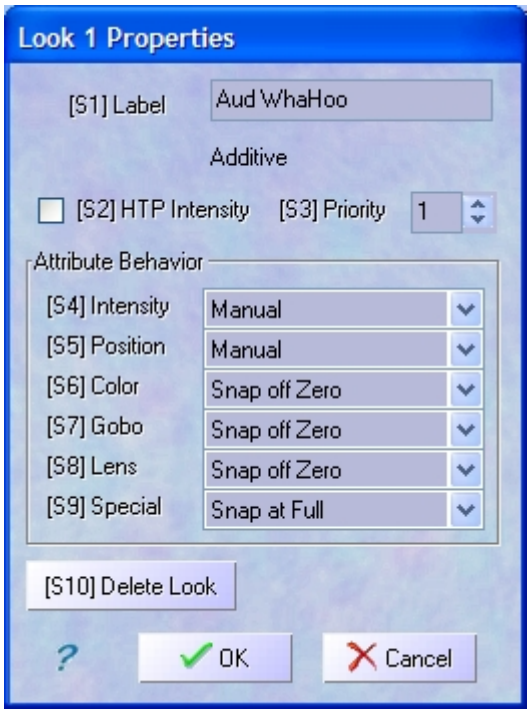
One of the very powerful features of Palette is the ability to very quickly record ideas to Looks (i.e., **[REC] [BUMP]**) that can later be called back by the command line, or referenced by cues as palettes or even played back on Sub Masters as easily as pushing up a slider. Using multiple Sub Masters in a live situation to layer pre-recorded ideas is what we call *Busking*.

Palette's Fade Resolution (discussed in the topic Fade Resolution) allows you to continue writing to the stage with many many different playbacks and Sub Masters and it keeps track of them all, even if only the latest or highest is winning. You can pile look upon look continually and then pull it all apart again, not just in reverse order, but in *any* order. With the flexibility of using multiple cue lists, look handles and bump buttons all used in combination with Priorities and Look Attribute Behaviors (described below), Palette makes a great live desk.

After recording Looks to Look Master Pages, Palette gives you many possibilities of how to bring that Look back up on stage. These are discussed fully in the topic called Looks under the section about the Look's properties, but it is worth showing the Look Properties' options here to exemplify two possible ways of using Looks in a live situation:



If, when recording a Look using moving lights, the intensities are included in the Record Options, the look will automatically receive the properties as shown above. That means that as you push up a Look Slider, all the moving light attributes will quickly set themselves into position and leave you with just the intensity level on the slider. Moving the handle in the opposite direction, as the slider reaches zero, all the attributes will be released and will return to whichever playback or other look was controlling them before this look was brought up.



If you want to have more control of how the Channels will respond, change the properties of the Look (i.e., **[VIEW] [BUMP]**) and alter the **Attribute Behaviors**. This audience blinder look, which has very high priority, will manually control the intensities of the lights coming up (and possibly others going down if they are recorded at lower levels in this look). The Position will follow your movement with the handle whereas the color will go to its recorded state as soon as you move the handle and the recorded strobe value won't start until you reach the top.

If you record a Look using **Linear Movement**, and you set the **Position** behaviour to *Manual*, you can use the Look Handle to move Channels in straight lines. (i.e., the light will move in a straight line from where ever it is on stage to the recorded position such that if you have multiple looks set up, you can move a group of lights to any position on stage, essentially using your moving lights as manual follow spots.)

Note:

If you are running a show live, it is handy to setup the A/B or C/D handles to control how long attributes get to their new level and how long they should take to return to their old levels once released. In combination with Busking, this makes Palette a very flexible Live Concert desk.

Recording and Using Groups

Group selection is used to Select 'like' Channels. It is a handy method of organizing your rig such that you can address large section of it quickly. Palette is unique in that it does not have a separate 'container' or 'place' to record groups; it just uses the Record Look function. This is done because sometimes when you use groups, you want to just Select the Channels and at other times you want to select them and put them in a certain state (or at certain levels). This is achieved in Palette by first Recording a Group, then either using the **[GROUP]** (**[G]** is the QWERTY equivalent) button to just Select the Channels. Using the **[LOOK]** button or **[L]** key Selects them *and* sets their Levels.

So to summarize:

- Groups are recorded as Looks
- The **[GROUP]** Button can be mapped to a specific Look Page in Show Options
- To use a Group, use the **[GROUP]** or **[G]** button, then enter the Look number - only the Channels will be selected.
- To set a Group to a specific level, press **[GROUP] [#] [@] [%] [ENTER]**.
- To use the traditional Group At Level syntax, press **[LOOK] [#] [ENTER]** or **[LOOK] [#] [@] [%] [ENTER]**
- Channel order selection is preserved when recording Looks and is restored when calling them back. This is useful for Fanning and Effects.

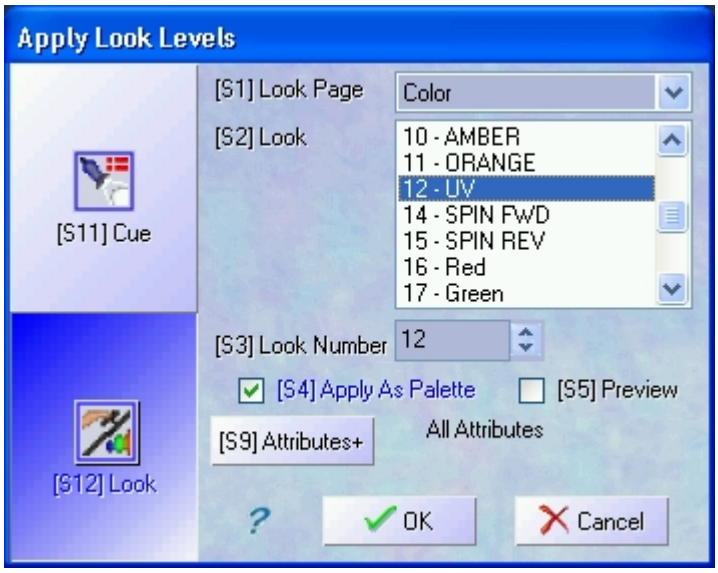
Check out the topic Recording Looks for information on how to record Groups.

Apply Levels/Palettes

Palette does not have a separate storage container for palettes like some desks do. Likewise, Groups are not stored in a container called Groups. The Look concept is used to achieve all of these goals. That is, you record ideas to Looks, then you can later use those Looks either on the Command Line or by pushing up sliders or by referencing them indirectly and recording that reference in a Cue or another Look. The reference method is commonly referred to as Palettes. Generally you think of Palette as a noun, but in Palette, it is a verb; one 'thing' is used by another 'thing' as a palette. Those things can be either Looks or Cues, and either can be used by anything.

Using Look Levels

Check out the topic called Command Line Syntax on how to call up raw recorded Look levels directly by typing them in. If you want to take advantage of the indirect reference functionality, you must us the Apply Levels dialog box. To use it, select Channels, then type **[@] [LOOK]**. The Apply Levels dialog box will open:

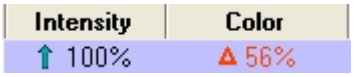


Note:

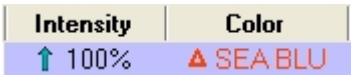
- *You can also use the **[@] [S5-POS]** or **[@] [S6-COL]** etc. syntax to open the Apply Levels dialog box. Doing so will automatically select the first Look Page that uses the appropriate attribute masking.*
- *You can apply parts of the recorded Looks by using the **Attribute** filtering.*

If the desired Look Page is not already selected, use **[S1]** to select it, then **[S3]** to scroll through the Looks until you have highlighted the desired one. If you press **[S5]**, the currently selected Look will be pumped to the stage for preview purposes. If you cancel out of this dialog box, the original levels will be restored.

If you uncheck **[S4]Apply As Palette**, the raw data will be applied to the selected attributes like this:



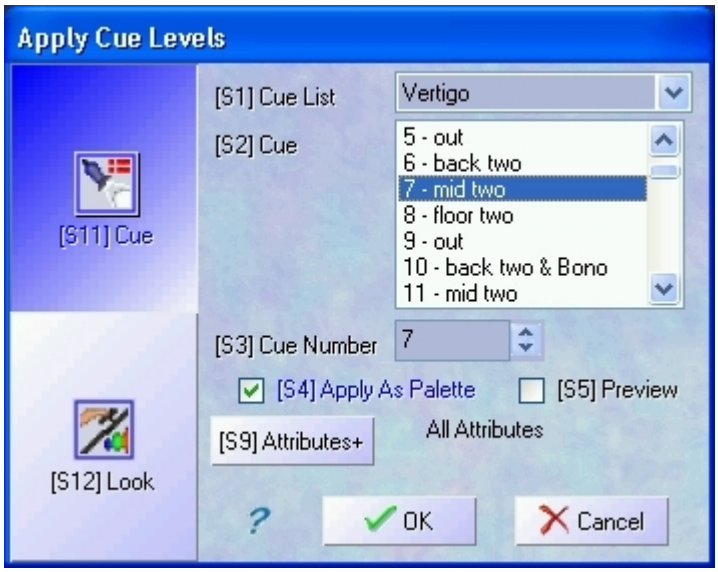
If you have **[S4]Apply As Palette** checked, than the name of the Look gets applied rather than the raw data:



If you then record this delta value into a cue (or another Look), when the cue runs it will ask Sea Blue for values before putting them to the stage. That way, if Sea Blue ever changes, you don't have to update the cues using it. This practice is particularly useful on touring shows where positions may change from night to night.

Using Cue Levels

Palette not only allows cues to reference stored Looks, but you can also use Cues themselves as indirect references. That is, a Cue can look to another cue for a value (or in fact, a Look can look to a Cue for a value). To open the Apply Levels dialog box using the command line, select the desired Channels then type **[@] [CUE]**:



Again, you can **Preview** the levels live on stage by pressing **[S5]** and scroll through the cues. You have the choice of leaving raw data captured by unchecking **[S4]Apply As Palette** or leave it check to have one cue reference another.

Tools

Tools

- Tools
- SMPTE Learn Mode
- Flip
- Fanning
- Highlight / Lowlight
- RemDim
- Color Picker
- Channel Check
- Flash Channel or Output

Tools

Tools are handy utilities that make your programming easier. The **[TOOLS]** button or **[T]** button gives you access to the last tool you used and works as a toggle. While a tool is active the LED on the button will flash. To select a tool, press *and hold* the tools button. The softkeys will then show the available tools:

While holding the Tools button, select the desired tool (if you need to see more, press **[S12]** while still holding down Tools). That tool will then become active and the [TOOL] LED will remain lit. Press the tools button again to disable the active tool. The pink Tool Status Bubble will now show the last tool used:

You can also click or touch the Tool bubble to activate the displayed tool. If you hold down **[SHIFT]** before pressing the Tool bubble, you will be presented with a large list of available tools:

Use the mouse, arrow keys or wheel to select the desired Tool and press **[ENTER]**. You can also use the softkeys to select tools when this pop-up is open.

Note:

Launching a Tool this way does not change the current Tool.

Tools and the Button Array

The first four softkeys will be labeled with the Look Pages as assigned in the Hardware Setup - Button Array. If you do chose one of these first four tools, the Button Array 5x5 display will be superimposed on your main screen and you will be able to use the mouse or touchscreen to select whatever you have setup in the array. (**Note:** you do not have to have a physical button array to view the 5x5 array of palette buttons.)

SMPTE Learn Mode

SMPTE Learn Mode is used to synchronize a Cue List with a source of SMPTE Time Code.

Note:

You will need to change the Cue List's properties to accept SMPTE Time Code.

1. Build a series of cues that will need to be synchronized with SMPTE Time Code.
2. Activate the Tool, **SMPTE Learn** (see the Tools topic for more information on how to use the **[TOOLS]** button)
3. Be sure the Cue List is marked for SMPTE in the Cue List Properties
4. Start the SMPTE source. Hit the **[GO]** button to execute the cue at the desired time. This will automatically record the SMPTE time with each Cue.
5. Run the SMPTE Time from the beginning and each Cue will execute at the recorded SMPTE time.

Flip

The **[S6]** tool on the of the Tools softkeys allows you to Flip moving head Channels:

If you just ran a cue and the moving head Channels went to their new position '*the wrong way*', you may want to Flip them. As moving heads have two ways to reach every point on stage this sometimes happens when you're positioning a Channel and you don't consider where it came from. There is no sure-fire way to avoid this happening; it is only evident after you run the cues. One rule of thumb is to always tilt the Channel towards you first before you position it. Following this one rule normally keeps you out of trouble.

If you do find that the cue did not position the Channel elegantly (i.e., they went the wrong way around) just select the Channels and use the Flip Tool and update the cue.

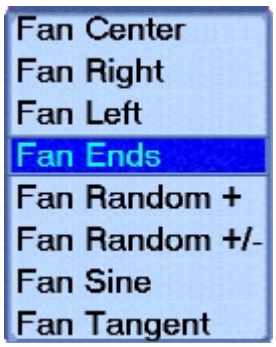
To use Flip, press and *hold* the **[TOOLS]** button and select **[FLIP]**. The selected moving head Channels will flip around on stage landing at the same location they were in originally, but using different pan and tilt values.

Once you use the Flip tool once, it will be the 'last tool' as shown in the Tool Status Bubbles:

Pressing and *releasing* **[TOOLS]** will perform the flip operation again.

Fanning Tool

When you are adjusting attributes, you can customize the way the wheel acts upon the values they are changing. Generally, as you roll the wheel a tick, the selected value changes by one unit (i.e., one percent, one degree, one second, one gobo etc.) If you activate one of the fanning Tools, differing results can be achieved. The following fan modes are available:



To activate a fanning tool *press and hold* the **[TOOLS]** button or **[T]** on the QWERTY keyboard. The Softkeys will display all the available tools:

S1 S2 S3 S4 S5 S6 S7 S8 S9 S10 S11 S12
Group Position Color Other SMPTE Learn Flip Fan Highlight Lowlight Rem Dim Color Picker <more>

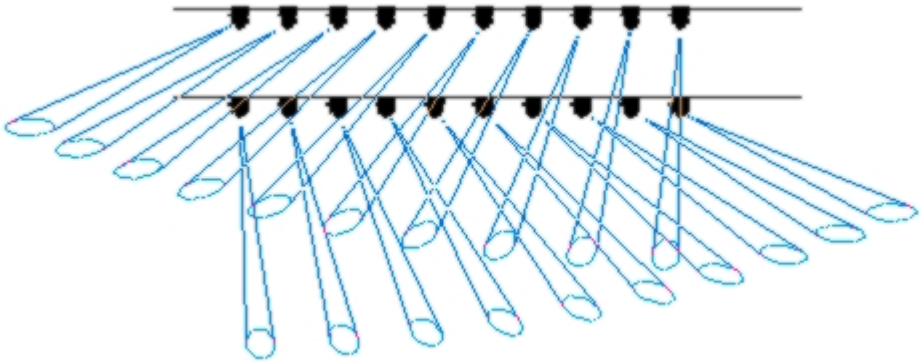
The **Fan** tool is activated by pressing **[S7]**. A large pop-up list (shown above) is displayed and you can choose which fanning method you want to invoke. (see examples below) Do this by rolling the wheel or using the arrow keys then press **[ENTER]**. The Tool bubble will then turn red and show you the active fanning method:

The **[TOOLS]** button LED will be on and whenever you adjust multiple Channels' attributes or times, their values will be fanned. To turn fanning off and change the adjustment method back to normal, press the **[TOOLS]** button again. The Tool bubble will turn pink and display the last active fanning tool used:

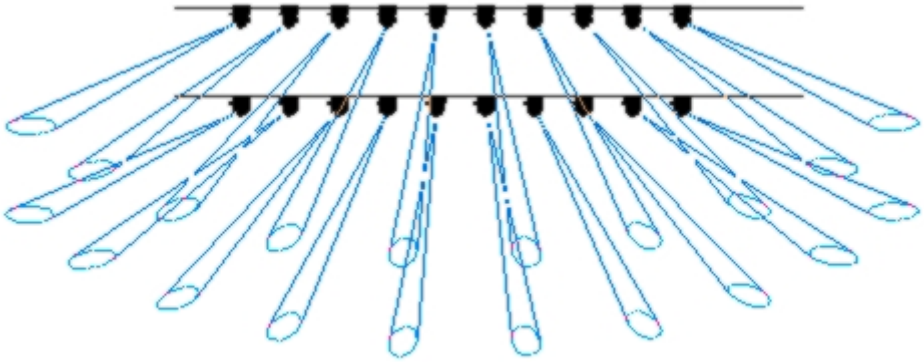
If at any time you want to use fanning again, just *press and release* the **[TOOLS]** button. If you want to change the fanning method, *press and hold* the Tools button and press **[S7]** to display the large pop-up of all the fanning methods.

By default, the fanning is spread out across all the selected Channels evenly. When the fan tool is active, the fan effect can be multiplied by holding down **[SHIFT]** when rolling the wheel. You then see how many times the fan is spread out across your selection set.

For example, if you have twenty Channels on two pipes, if you **Fan Pan Center** you may get this effect:



If you then hold down **[SHIFT]** and roll the wheel until the Pan value shows as "2x", the resultant effect is two fans across twenty Channels:

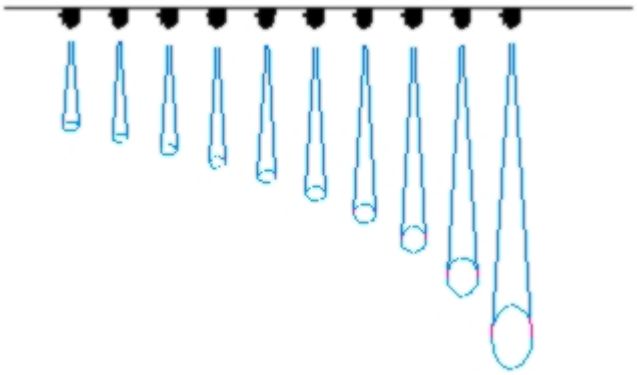


Note:

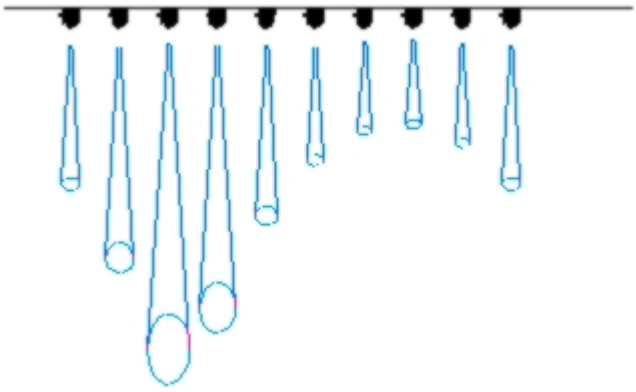
- *The order in which you select Channels matters when you use fanning.*
- *Channel selection order is preserved when you record Looks and use them as Groups.*
- *The Fan tool will automatically turn off when you change attribute families or release the selected Channels.*

Using different attributes and different fanning methods and multiplying the fan gives you an enormous amount of fine-tuned control of your lighting rig.

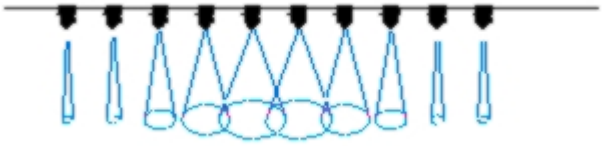
Fan Right on Tilt



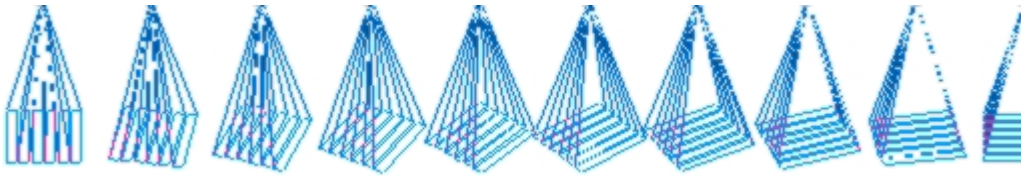
Fan Sine on Tilt



Fan Ends on Iris



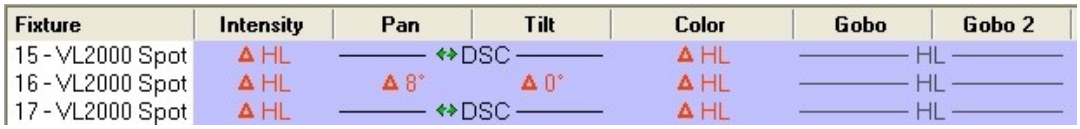
Fan Right on Gobo Index



Highlight/Lowlight

Access the HighLight or Lowlight tools by pressing and **holding** the **[TOOLS]** button (or **[T]** on the QWERTY keyboard) then select either **[S8]** for Highlight or **[S9]** for Lowlight (you may need to select **<more>** if Highlight and Lowlight are not visible):

These tools allows you identify selected Channels for ease of positioning. When you use Highlight, all Gobo and Color attributes are taken to their highlight value (no gobo, no color) and the intensity is taken to full (Note: Lens attributes are not affected). This allows you to position the Channel easily while not destroying cue information to see it. The Attribute Grid will show the text "HL" in place of the value that would normally be going to the stage:



Although Highlight alters attributes, it does not mark these attributes as changed. If the values were changed before Highlight was turned on, you will see a red delta HL. If the values were at their default values are under the control of a cue or look, you will see a black HL. When you toggle Highlight off, all attributes except Pan and Tilt will return to their previous value.

If you highlight conventional Channels, their intensity it taken to full as well. Used in combination with the **[NEXT]/[PREV]** key, you can quickly find Channels. Lights with scrollers on them will be temporarily forced to Open White (or the first color in the gel string).

LowLight takes the selected Channel to Full and all other Channels in the current cue list to 20%. It does not affect any other attributes.

RemDim or Remainder Dim

Access the RemDim tool by pressing and **holding** the **[TOOLS]** button (or **[T]** on the QWERTY keyboard) then select **[S10]** (you may need to select **<more>** if RemDim is not visible):

If RemDim was your last Tool, then just pressing and releasing **[TOOLS]** will perform a RemDim.

If Channel 1 is at 0%, typing **[1] [REMDIM]** will take Channel 1 to 100% (or the Full level as set in Show Options) and all other Channels above 0% in the current cue list to 0%. The second press of **[REMDIM]** will take all Channels, regardless of playback, to 0%.

If Channel 1 is at some level set by the current cue list, typing **[1] [REMDIM]** will set all other Channels above 0% in the current cue list to 0% and leave Channel 1 at its current level.

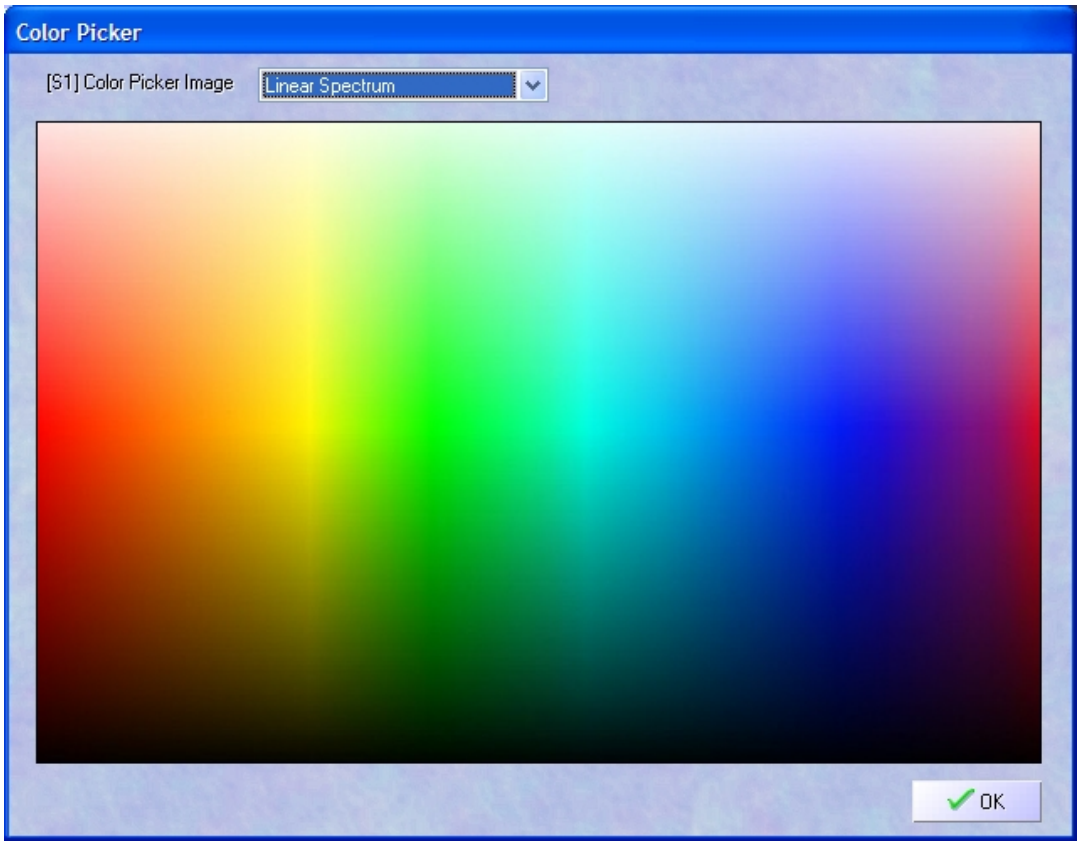
The syntax **[1] [@] [5] [REMDIM]** takes Channel 1 to 50% and others in the current cue list above 0% to 0%. Again, the second press of **[REMDIM]** will take all Channels to 0%.

Typing **[REMDIM]** by itself takes all Channels in the current cue list above 0% to 0%.

Color Picker Tool

The fastest way to select colors with color mixing Channels is to use the Color Picker tool. To use it, select the Channels then press and hold the **[TOOLS]** button and choose **[S11] - Color Picker** (you may need to select **<more>** if Color Picker is not visible):

An image box will appear:



Using the mouse, click and drag in this space and the selected color mixing Channels will attempt to simulate the color under the cursor. If they are not already, they will be switch to the RGB color space. When you are happy with the color, close the Color picker by either pressing **[ENTER]** or **[REL]** or right clicking. Since the Color Picker was the last Tool, if you press and release the **[TOOLS]** button you will get the Color Picker again.

While the Color Picker is open, pressing **[S1]** will switch the image. A number of images are supplied, but you can save any image you want (including images from digital cameras) to the same location that your show file is saved and these too will appear in the list. Double press **[S1]** to open a large popup showing all available images.

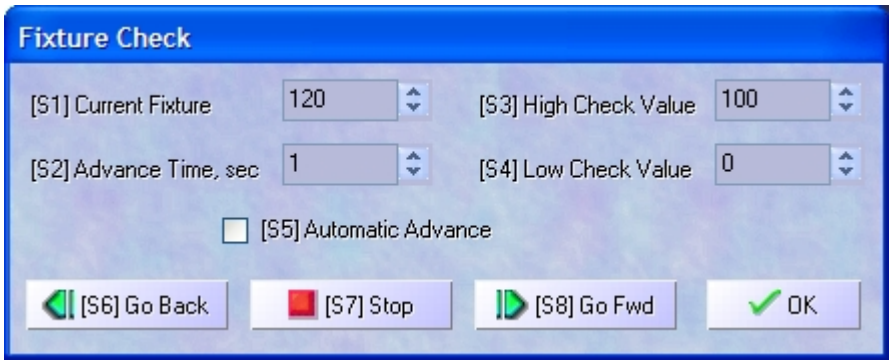
Channel Check

With Channel Check, you can easily accomplish your pre-show lighting check. Your Channel Check can be done either manually or automatically.

To Manually Perform A Channel Check

1. Select the Channel where you want to start the Channel check.
2. Press **and hold** the Tools Button

or **[T]** on the QWERTY keyboard.
3. Select **Channel Check [S1]**.(you may need to select **<more>** to see Channel Check on **[S1]**).



4. The **Current Channel** text box will have the first Channel you have selected in it. Change it with the Wheel or by typing in a new number if needed.

Note:

*If you type a value in the **Current Channel** box and press **Enter**, the Channel will raise to the **High Check Value**. If you then type in a new number and press **Enter** again, the previous number will go to the **Low Check Value** and the new Channel will go to the **High Check Value**.*

5. Select the **High Check Value** box and enter a percentage level to establish the maximum level at which Channels play during the check.
6. Select the **Low Check Value** box and enter a percentage level to establish the minimum level Channels return to after being checked.
7. Use the **Go Forward** or **Go Back** button to manually execute each step of the Channel Check.
8. Click **OK** when the check is completed.
9. *Click the Release button* *on the Channel grid toolbar twice (or press the **[REL]** key twice) to release all Channels controlled by the keypad (shown with red levels under the Channel number).*

To Automate Channel Check

1. Follow steps 1 through 6 above.
2. Enter a time in the **Advance Time** text box.

Note:

The Advance Time establishes the length of time a Channel stays at the High Check Value before automatically fading down to the low check value. At the same time the next Channel fades up to the High Check level, and so on.

3. Click **Stop** if you want to pause on a Channel.
4. Press either the **Go Forward** or **Go Back** button to continue in the desired direction.
5. Select OK or press **Enter** when your done.

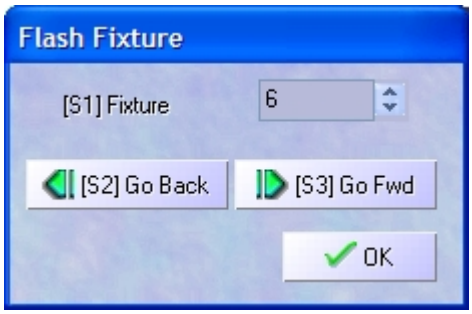
Note:

- *The **High Check Value** can be lower than the **Low Check Value**.*
- *There are macro in the Macro Editor that will advance or backup the Channel check. If you assign these macros to the console's trigger buttons, you can easily make a pendant that you can use on stage for doing Channel check.*
- *The last Tool you used is assigned to the **[TOOLS]** button. If you select a Channel before you enter Channel Check, that is the Channel that the Channel Check will start at. So, when used in combination with the last Tool button, the syntax becomes **[#] [TOOLS]**.*

Flash Channel or Output

When you are hunting for a specific intensity channel, sometimes it is easier to flash through a bunch of them until you identify the one you want on stage. Using this Tool allows you to quickly flash lights on the stage and not affect Channels that are currently captured by setting them to Full and Out repeatedly.

Access the Flash tools by pressing and **holding** the **[TOOLS]** button (or **[T]** on the QWERTY keyboard) then select either **[S2]** for Flash Channel or **[S3]** for Flash Output (you may need to select **<more>** to see Flash Channel on **[S2]**).



Using the **[S2]** or **[S3]** buttons to step forward or backwards from the current Channel. The Channel that is shown in the edit box will appear like this

in the Channel Grid showing that is flashing. If you are flashing Outputs (DMX), there is no change to the Channel grid.

Hint:

- *Use the Wheel to roll through the Channels*
- *Once you select the Flash tool once, you can toggle this tool on and off by pressing the [TOOLS] button (or [T] on the QWERTY keyboard)*
- *Select the Channel first, then press Tools to automatically fill the Channel edit box*
- *Once you press Enter to close the dialog box (or toggle the Tools button), the last Channel in the edit box will be Selected.*
- *After typing in new values into the number box, if you press Enter, the selected Channel (or output) will flash. You can then enter another number and press enter again and the dialog box will not close. If you press Enter twice, the dialog box will close.*

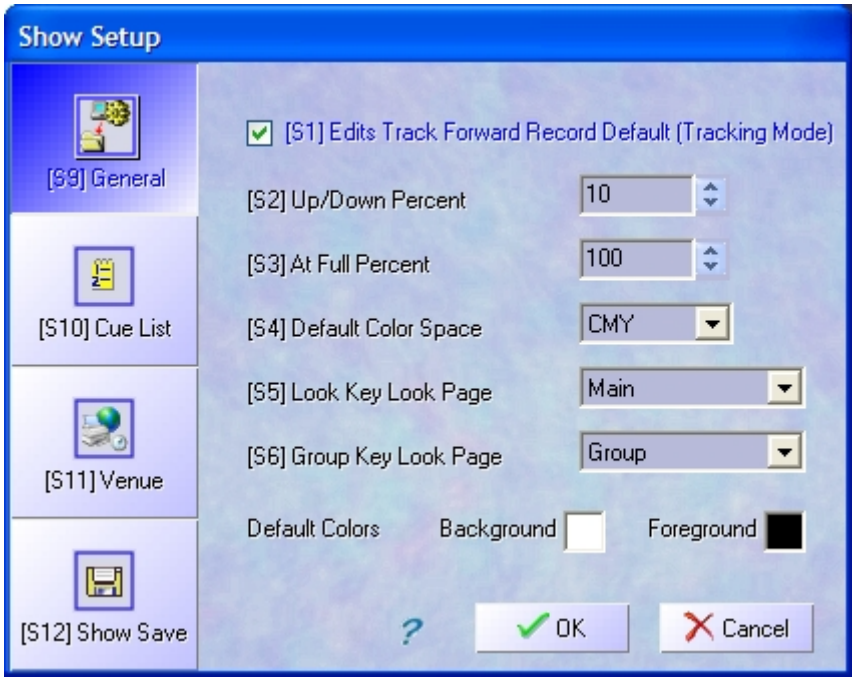
General Information

General Information

- General Show Options
- Default Cue List Options
- Venue Setup/Location
- Show Save Options
- Move & Copy
- Patch
- ShowNet
- Pathport
- One to One Patch
- Power Patch
- Printing

General Show Options

Touching **[S3]** will open the Show Options dialog box. **[S9]** though **[S12]** switch you between the different setup options.



[S1] - Edits Track Forward Record Default

When you are recording cues in the middle of your cue list (not appending to the end of the cue list), the Record dialog box will have a check box to determine if the changes you make will track forward into the next cue or be undone for you automatically in the next cue. This option allows you turn it on or off by default.

[S2] - Up / Down Percent

The Console's **[UP]** and **[DOWN]** buttons or the QWERTY keyboard's **[PG/UP]** and **[PG/DN]** buttons will move Selected Channels' intensities by this amount. If you hold down **[SHIFT]** while using those buttons, the level will change by 1% regardless.

[S3] - At Full Percent

When using the Command Line, you can press **[FULL]** or **[HOME]** to take the selected Channels to a predetermined level. On new show, this is 100%, but you can change it here to any value. If you double hit **[FULL]** or **[HOME]** the Channel will go to 100% regardless of this setting.

[S4] - Default Color Space

When working with moving lights that can achieve multiple colors using three color flags or gel strings or sources, you can mix in any one of six color spaces. At any time you can change the color mix mode live, but this setting determines what the default color space mix mode will be.

[S5] & [S6] - Look and Group Key Look Page

The console has dedicated **[LOOK]** and **[GROUP]** buttons to address certain Sub Master Pages so while in the Command Line you can call them up by number. Select which Page you want for those keys here. These dedicated console buttons also allow you to quickly navigate dialog boxes such as Record and Apply Levels, rather than using the depicted Softkeys (normally **[S11]** and **[S12]**. When in the command line, the QWERTY equivalent of these keys is **[L]** and **[G]**.

Default Colors

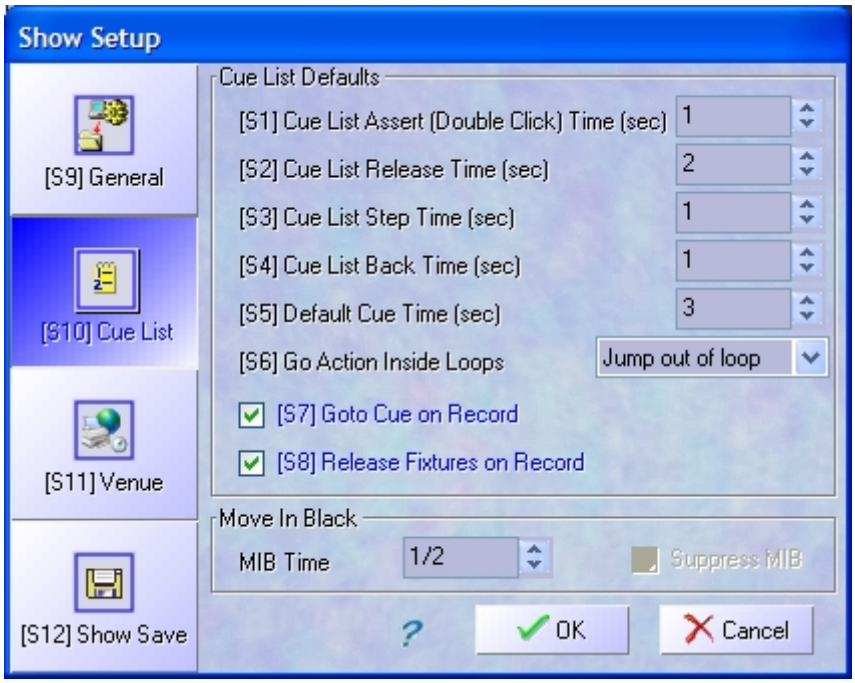
These options determine what colors are used for the Cue List Directory, Cue List, Attribute Grid and Uber Status. On a per-cue list bases, you can change the colors so you can easily detect which cue list is selected.

Default Cue List Options

Touching **[S3]** will open the Show Options dialog box. **[S9]** though **[S12]** switch you between the different setup options.

Cue List Defaults

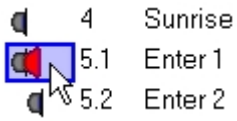
Cue List look to these settings to get their default values. Individual cue lists can override these settings if they want to by changing settings in the Cue List Properties box.


Show Setup
[S9] General
[S10] Cue List
[S11] Venue
[S12] Show Save
Cue List Defaults
[S1] Cue List Assert (Double Click) Time (sec) 1
[S2] Cue List Release Time (sec) 2
[S3] Cue List Step Time (sec) 1
[S4] Cue List Back Time (sec) 1
[S5] Default Cue Time (sec) 3
[S6] Go Action Inside Loops Jump out of loop
[S7] Goto Cue on Record
[S8] Release Fixtures on Record
Move In Black
MIB Time 1/2
Suppress MIB
OK
Cancel

[S1] - Assert - Double Click Goto Time

Asserting a cue list means to take full control again after other cue list have stolen Channel from you. To do this manually, press **[SHIFT] [GO]**.

If you use the mouse to double click on the left most cell in the Cue List you will execute a GOTO on that cue. The fades on channels involved in the GOTO will happen in the time you set here.



Alternately, you can move the Blue Box to this cell and press **[EDIT]** or **[INSERT]** on the QWERTY keyboard.

[S2] - Cue List Release Time

When your Release a Playback, the values have to fade to some other value; either their default value or the value set by some other cue list as determined by the Fade Resolution. The Cue List Release Time determines that fade time.

[S3] - Cue List Step Time

If you are running rehearsals, you may just want to step from cue to cue ignoring the recorded times. You have the option to set the time you step through cues using [Step Fwd] [Step Back] keys or "**[**" and "**]**".

[S4] - Cue List Back Time

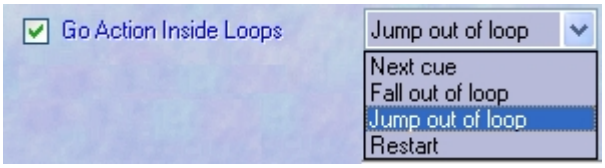
This time is used when you press **[SHIFT] [BACK]** or the **Go Back** toolbar button to move backwards through the cue list using cue time.

[S5] - Default Cue Time

Use this text box to set the Default Cue Time. The default time is stuffed into the Record dialog box each time new cues are written. You can easily change individual cue times in the Record dialog box when you are writing them or just as easily afterwards using the Blue Box.

[S6] - Loop Go Action

Use the combo box to select the action to be taken when the GO button is hit during a loop of Cues. For an explanation of each, see Action On Go Within a Cue Loop.



[S7] - Goto Cue on Record

This option, if set, takes you to new cues you've just recorded when the Record dialog box closes. The default for this option is on. If you are doing a lot of editing out of sequence, you may want to turn this option off. If you do a Record Merge, the GOTO does not happen.

[S8] - Release Channels on Record

This option, if set, automatically releases all Captured Attributes when the Record dialog box closes. The default for this option is on. If you are building multi-step chases with moving lights, you may not want the Channels released after recording each and every step.

Move In Black

The MIB time will be used on all newly recorded cues. The MIB time is found in the Cue Actions dialog box and can be altered for each and every cue.

Venue Setup/Location

Touching **[S3]** will open the Show Options dialog box. **[S9]** though **[S12]** switch you between the different setup options.

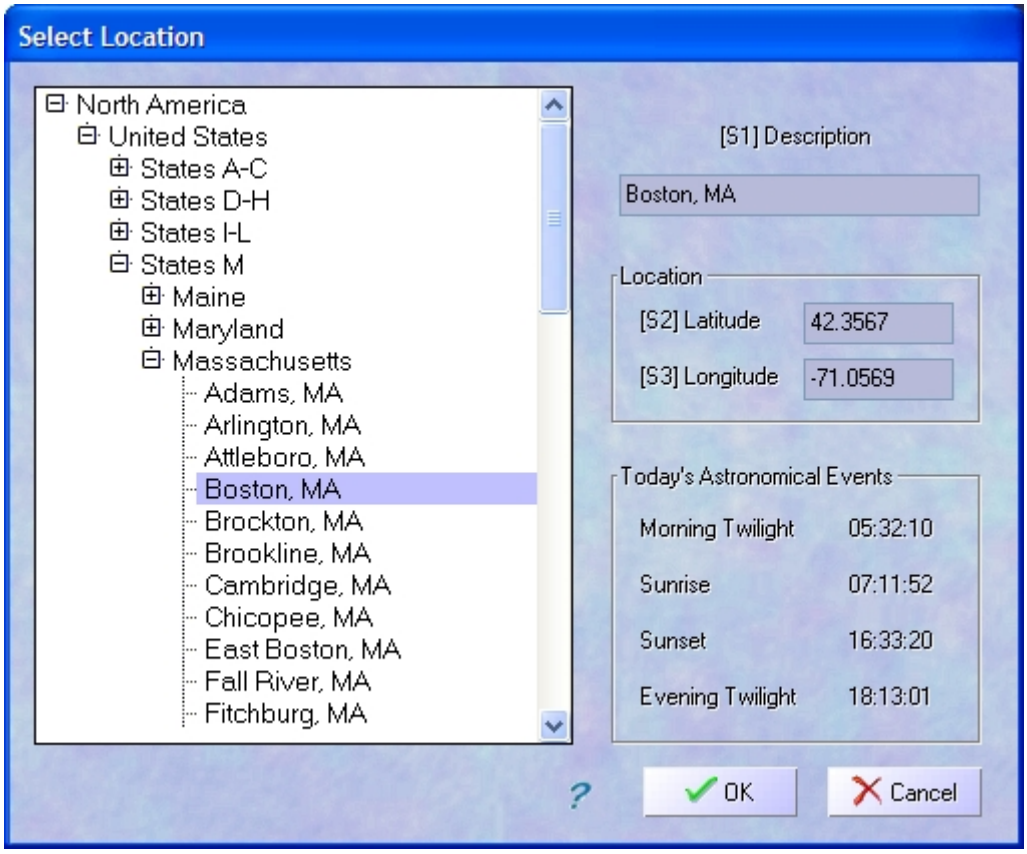
[S1 through S5] - Show Info

If you are going to do Printed Reports, you will probably want to fill in the Show Info fields. These names are used at the top of reports.

Location

If you are going to use the astronomical time clock features of Palette for triggering events automatically based on the Sunrise or Sunset, you need to specify where your system is located.

[S6] is normally the name of the city you are in or closest to. The text in this field is arbitrary and can, for example, be "The Science Museum". It will automatically be filled in if you choose **[S7]** to open the **Change Location** dialog box:



Description

[S1], again, is arbitrary. You can enter anything you like in this field, but it will be filled in with the selection you make with the mouse in the list to its left.

Location

[S2] and **[S3]** will be filled in if you choose a city from the list but they also allow you to enter precises values for Latitude and Longitude if you know them. Normally choosing a city that is within a twenty minute drive will be close enough.

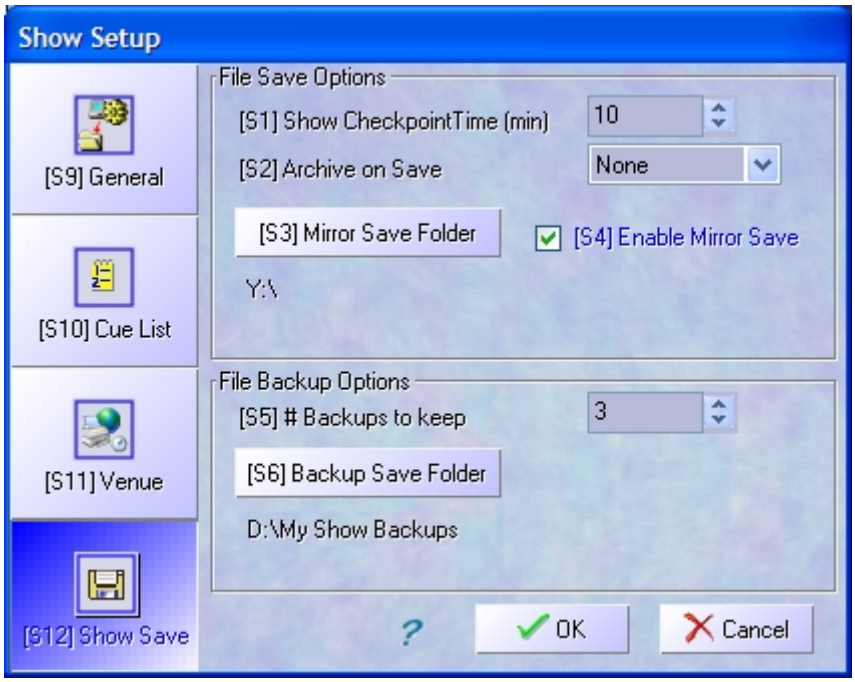
Today's Astronomical Events

For the location chosen, you can see when each of the four astronomical events will occur based on the current time of you system.

To set Palette's clock and daylight savings time parameters, read the topic Date and Time in the chapter Palette Control Panel.

Show Save Options

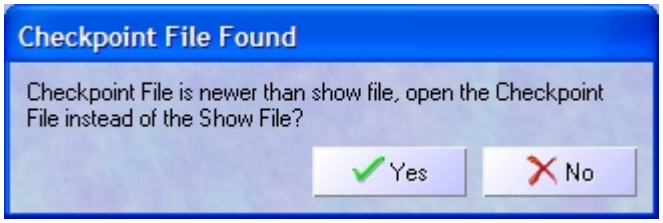
Touching **[S3]** will open the Show Options dialog box. **[S9]** though **[S12]** switch you between the different setup options.



[S1] - Show Checkpoint Time

If this value is non-zero, whenever a change to the show file has been made a checkpoint file (*.spc) will be saved to disk at regular intervals. The Checkpoint file is saved in the same locations as the show file. The **FILE|OPEN** dialog box will allow you to open a Checkpoint file by changing the "Files of Type" combo. If you do open a Checkpoint file, you will do a **SAVEAS** the first time you choose **SAVE**. The Uber Status will show you when the last Checkpoint file was written.

If your system crashes or you lose power, when you recover the Checkpoint file will be opened rather than the show file:



You will need to verify you want to continue working with the Checkpoint file or the real show file.

[S2] - Archive on Save

If you want a history of how your show has progressed as you build it, choose to Archive the show each time you save it. If you do this, a new *.spb file will also be

written when your show file is updated. The show file name will be appended with a serial number that will continue to increase as your show progresses. For example, if your show file is called *MyShow.sps*, the first archive will be named *MyShow_0001.spb*. The next time you save, another file will be added called *MyShow_0002.spb*. The number will always increase, up to 9999, then loop. The total number of **.spb* files on your disk depends on the setting in **[S5] # Backup to Keep**. If the number is three (the default), after your forth save, you will have just three **.spb* files numbered 0002, 0003 and 0004. If you need to resort to one of these files, the **File|Open** dialog box's "Files of Type" combo box can be changed to show you backup files.

The location to where these archives are stored is either in the **Show Folder** or the **Backup Folder**. If, for instance, your show file is *d:\MyShow.sps* and you choose the **Show Folder** option, a directory will be created called *d:\MyShow* and it will contain serialized backups, such as *d:\MyShow\MyShow_0001.spb*. If you choose the **Backup Folder**, the serialized backups will reside directly in the folder you point to in **[S6] Backup Save Folder**.

Note:

*None of these settings affect the creation of regular *.spb Backup files. Regardless of what is setup, MyShow.spb (un-serialized) will reside in the same location as MyShow.sps.*

[S3] & [S4]- Mirrored Save

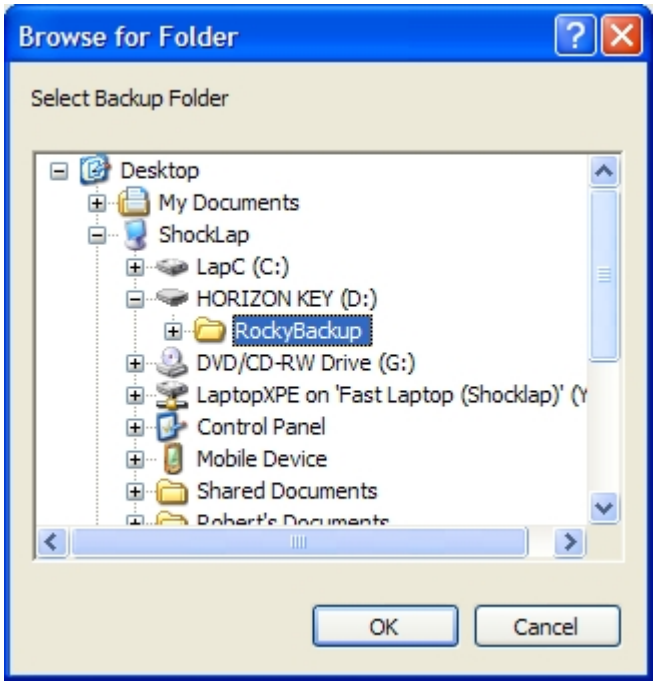
Fear of a hard drive failure can be alleviated by setting up Mirrored Saves on external hard drive devices, such as a USB stick or mapped network drive. If you Enable this option and point to a valid directory, each time you save, a duplicate **.sps* file will saved on the external device.

[S5] - # of Backups to keep

This number determines the total number of serialized **.spb* files that will be saved when you select **File|Backup** from the File Menu and the number of archive **.spb* files as setup above. For more information on serialized file formats, see the **Archive on Save** topic above.

[S6] - Backups Save Folder

You can set the default location to where the serialized **.spb* files will be saved when you select **File|Backup** from the File Menu. When you choose File|Backup, you will be presented with the **Browse for Folder** dialog box:



Once you select a folder, your show file will be saved with the *.spb* extension. If you need to resort to this file, the **File|Open** dialog box's "Files of Type" combo box can be changed to show you backup files.

Move and Copy

The **Move** and **Copy** commands are identical and work for Cues, Looks and Channels. You can only move/copy Cues to Cues, Looks to Looks and Channels to Channels. If you want to copy the contents of a Cue into a Look, the best way to do that is to Load the Cue then Record the Look. If you want to copy the contents of a Look into a Cue, the best way to do that is to type **[LOOK] [#] [ENTER] [REC] [#] [ENTER]**.

Note:

*The Record dialog box defaults to recording cues, but you can type **[LOOK] [#] [ENTER] [REC] [CUE] [#] [ENTER]** for completeness.) Also see other command line methods in the topic on Looks and check out the Record Cue option called **Exclude Sub Masters**.*

On the QWERTY keyboard, commands are launched with the **[C]** and **[M]** keys.

Channels

The default tab for Move and Copy is the Channel tab. One of the most powerful features of Palette as far as moving lights is concerned is the Abstract Control Model. This basically means that all moving lights, regardless of who manufactured them and what protocol they are using, are controlled the same way in Palette. Not only do they all have similar 'control handles', but the data that is stored in the cues is not raw DMX levels as traditional desk do. It is made up of 'real world' terms such as "15 Degrees", "20 RPM" and "8 Hz". This means that even if you programmed your show with one type of Channel, you can play it back with another. More commonly, you will have a rig made up of multiple Channels and you will want to talk to them using the same language. This is where Copy/Move really works to your advantage.

If you have one light doing exactly what you want and you want another to do just that same thing, you can Copy all of the attributes from the first Channel to the second. If you've dialed something up really nice on one Channel, then figured out that it may look better on another, you can just Move the attributes across. (The attributes you move from the first Channel will be released.)

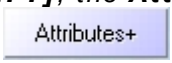
When you want to copy or move attributes of a moving light, launch the command as described above to open the dialog box to the Channel tab:

If you launched the command and pressed **[CUE]** or **[LOOK]**, press **[S10]** to display the Channel tab. By default it will open to the Channel tab. Fill in the **Source Channels** and **Destination Channels** fields. If desired, you can select a group using the Channels from a pre-recorded Cue or Look or Recall the Stored selection. Before closing the dialog box, you can filter out different information from the source Channels to not use in the destination Channels. To do this press the **Attributes** button:

By default all check boxes will be checked. You can customize this to what is appropriate.

Note:

- *If you double tap [S5] (or any other softkey), it will 'solo' Position. That is, all other check marks will clear and Position will remain checked.*

- *While in the main Move/Copy dialog box, if you press **[SHIFT]**, the **Attribute** button will look like this* 

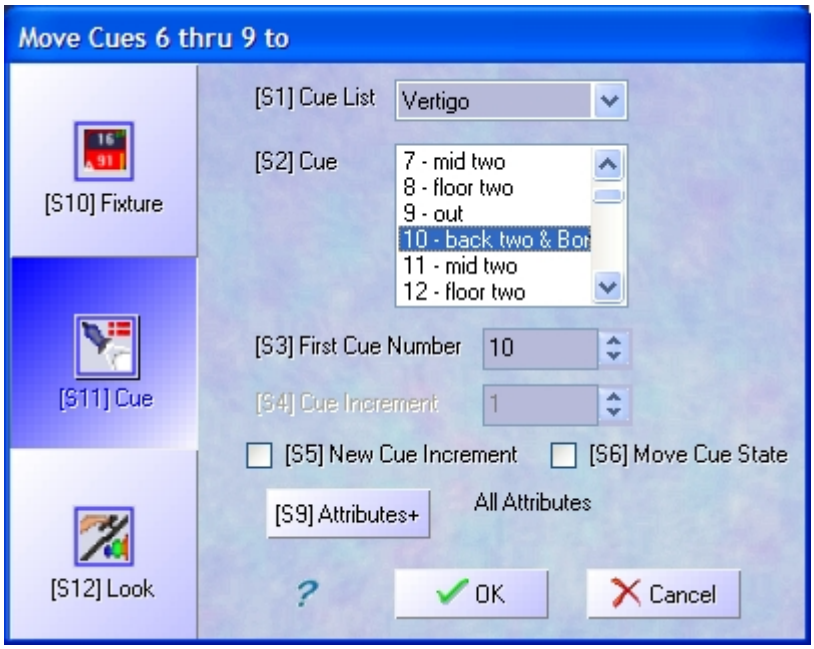
and the softkeys will change to the following:

S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
All	None		Intensity	Position	Color	Gobo	Lens	Special	Effects	Time	

Pressing any of these changes the attribute masking without the need to open the Attribute dialog box. You can also double tap any attribute family to solo it.

Cues

To move or copy a cue, move the Blue Box to the desired cue. You can select more than one cue at a time. Launch the command and press the **[CUE]** button or **[S11]** to open the dialog box to the Cue tab:



By default, the destination Cue List is the same as the selected one, but you can change that by pressing **[S1]**. When you enter the dialog box, the **First Cue Number** is highlighted allowing you to just type a new number and pressing **[ENTER]**. If desired, you can use **[S5] New Cue Increment** and change the **[S4]Cue Increment** so the new cues follow a specific numbering scheme rather than the original offsets.

If the destination cue numbers already exist, you will be presented with this dialog box:

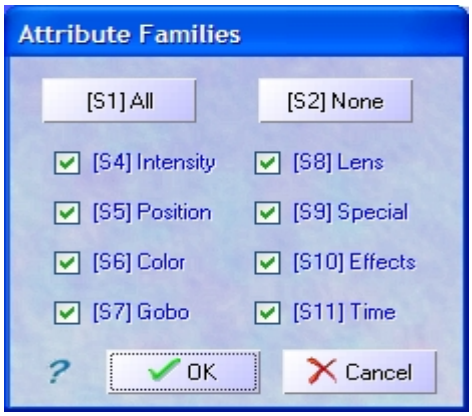
Cue State

If you Move or Copy a Cue with the **Cue State** option checked, Palette figures out which channels and attributes have been used in this cue list up to the source cue,

then takes their current value and stuffs it in the destination. Check out the topic called A Note on Redundant Data to figure out if that is desirable.

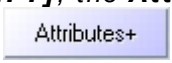
Attributes

If you want, you can filter out different information from the source cue and then not use it in the destination cue. To do this press the **Attributes** button:



By default all check boxes will be checked. You can customize this any way you like. For instance, if you had a great mixed color in Scene 1 on the cyc, but now wanted that same color on the stage, you may copy the cyc cue to a new cue using just the Color Attributes.

Note:

- *If you double tap [S5] (or any other softkey), it will 'solo' Position. That is, all other check marks will clear and Position will remain checked.*
- *While in the main Move/Copy dialog box, if you press **[SHIFT]**, the **Attribute** button will look like this*  *and the softkeys will change to the following:*

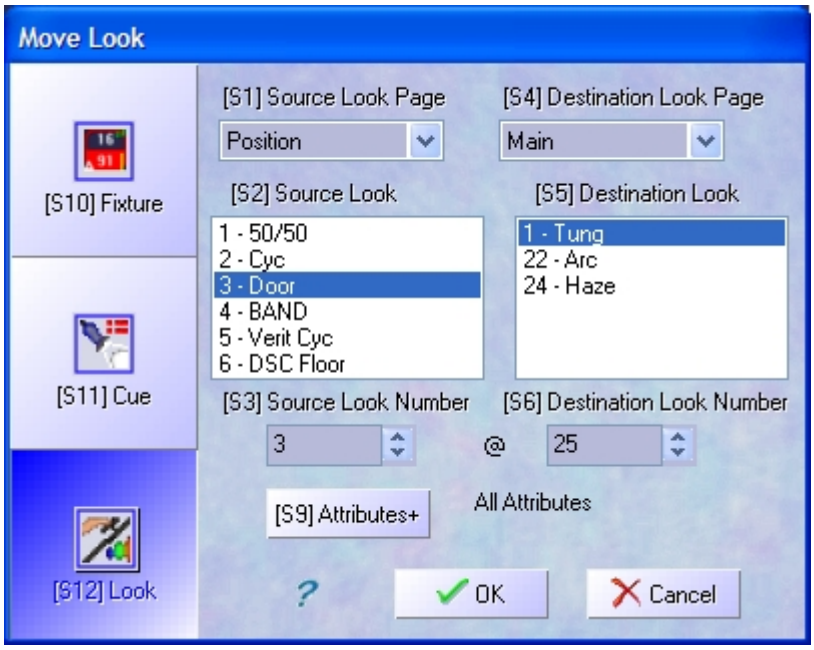
S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
All	None		Intensity	Position	Color	Gobo	Lens	Special	Effects	Time	

Pressing any of these changes the attribute masking without the need to open the Attribute dialog box. You can also double tap any attribute family to solo it.

Looks

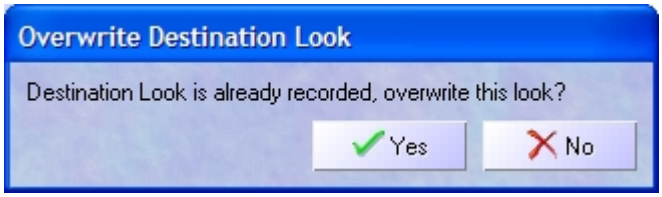
The easiest way to move or copy a recorded Look is press **[COPY] [BUMP] [BUMP]**. You hardware must be setup to use Sub Masters. As soon as you press the **[MOVE]/[COPY]** button, the dialog box will appear. If you are using the Bump Buttons, you don't need to even look at it. All the correct information will be stuffed for you. (Don't forget the very quick **[LOAD] [BUMP]** and **[VIEW] [BUMP]** syntax.)

When you want to copy or move a Look using the dialog box, launch the command as described above. The dialog box will open. Press the **[LOOK]** button or **[S12]** to display the Look page:



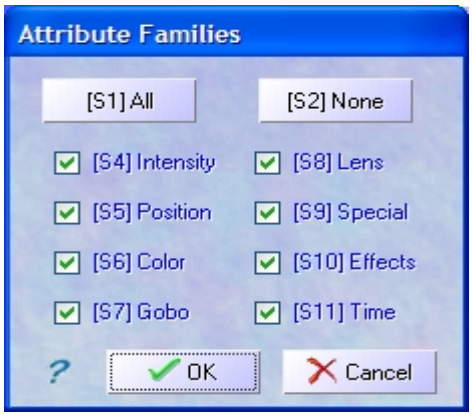
Using the mouse or softkeys, select the Source Look Page and Source Look, then define a Destination Look Page and new Look Number. The current Looks are displayed in the box on the right for reference.

You can overwrite an existing Look by choosing one from the list. If you do, you will be presented with this dialog box:



Attributes

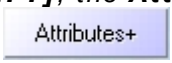
If you want, you can filter out different information from the source look so it i not used when creating the destination Look. To do this press the **Attributes** button:



By default all check boxes will be checked. You can customize this any way you like.

Note:

- *If you double tap [S5] (or any other softkey), it will 'solo' Position. That is, all other check marks will clear and Position will remain checked.*

- *While in the main Move/Copy dialog box, if you press **[SHIFT]**, the **Attribute** button will look like this* 

and the softkeys will change to the following:

S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
All	None		Intensity	Position	Color	Gobo	Lens	Special	Effects	Time	

Pressing any of these changes the attribute masking without the need to open the Attribute dialog box. You can also double tap any attribute family to solo it.

Patch

Palette uses Channel numbers as the base user addressable unit. Conventional desk often refer to these as Channels and moving light desks may call them Spots. Because of Palette's very powerful Abstract Control Model, calling everything a Channel provides the most functionality. That way, what was once a par can, can be converted into a VL1000, just by changing the Channel *Type*.

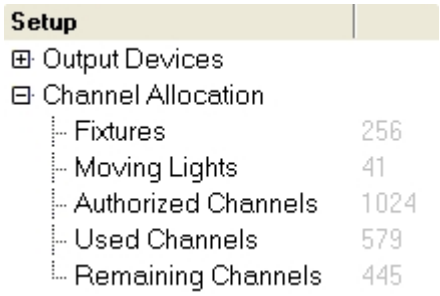
To enter the patch, press **[S1]** when there are no Channels selected. The default method of patching is Channel to Output. You can reverse this to patching Outputs to Channels by pressing **[S12]**.

Note:

The softkeys are sensitive to your current Channel selection (i.e., if you have moving lights selected, ***[S1]*** *will not be* ***Patch****). To enter the patch, regardless of what the softkeys are displaying use the mouse to select the* ***Setup*** *icon* *above the Cue List Directory. The default selection is* ***Patch by Channel****.*

Adding and Deleting Channels

When you create a new show file, the default patch contains 128 Channels of Type Dimmer and the console is patched 1:1 such that each Channel is patched to the corresponding output. You can see a summary of how many control channels your console is authorized for, how many you've used and how many remaining by looking in the top left pane of the display when you enter the patch display:



[S1] puts **Add Channel** into the command line such that you can type command like **[Add Channel] [129] [Thru] [500]**. Note that you can also delete Channel with **[S2]** as simply as typing **[Delete Channel] [12] [Thru] [15] [+] [19]**. If you were to type that command, the Channel Grid would look like this:

The *Channel Allocation* above will change depending on how many Channels total you have. The Moving Light total is a sub-set of the total Channel count. The used channels is how many DMX or Ethernet outputs you're consuming.

Patching Dimmer Type Channels to Outputs

To patch normal intensity Channels (commonly referred to as channels), enter the patch in either way as described above. If you have paperwork that lists the

channels in order with their respective dimmer hookup, you will want to **Patch by Channel**. Patching is done in two ways; either using the command line or (more conveniently) using the Blue Box.

Using the Command Line

To patch using the command line, first type a single Channel number followed by **[@]** then the output number. Complete the command by pressing **[Enter]**.

Patch Fixture 1 to Output 55

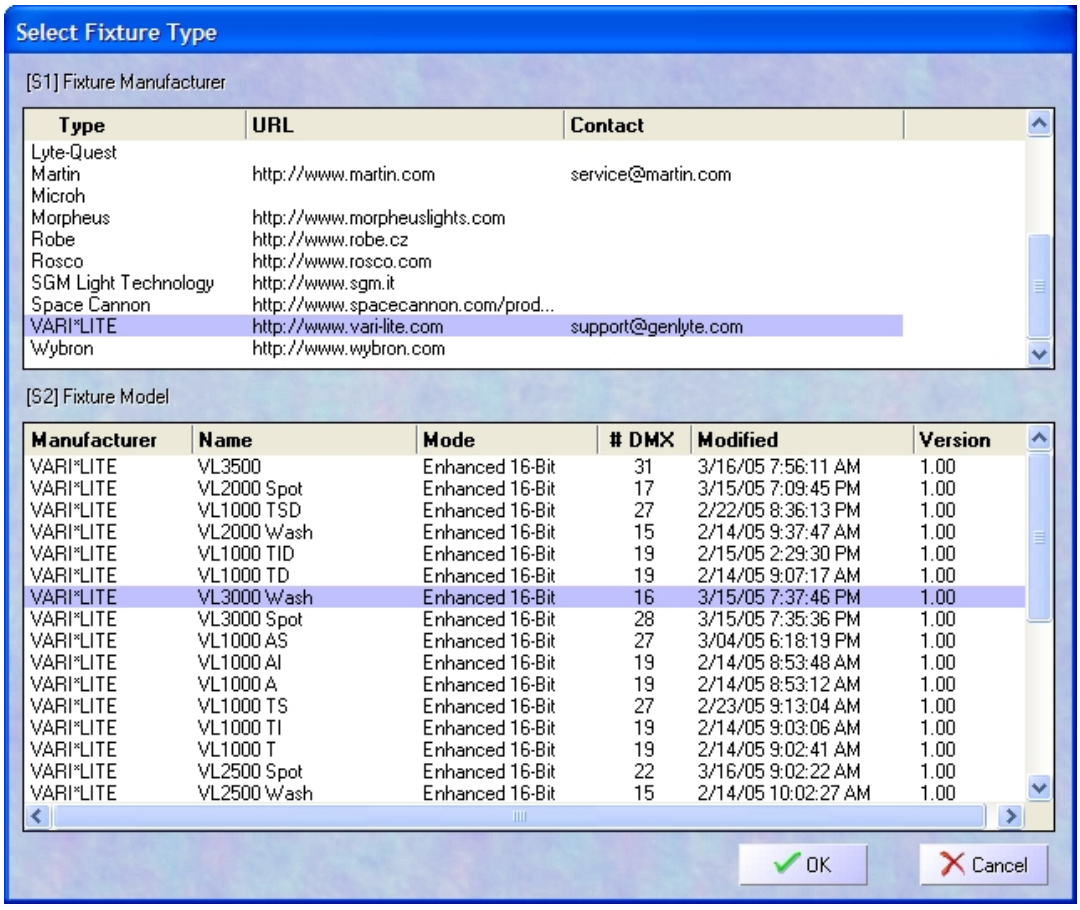
Using the Blue Box

Because of the very fast editing style of the Blue Box, if you are typing more than one patch entry at a time with paperwork in front of you (or someone reading you numbers) this method is preferred. The **Patch by Channel** display is already sorted by Channel number, so entering output numbers in a sequential fashion using the Blue Box is very fast.

Using the arrow keys, position the Blue Box in the **Intensity** column of the patch display on the same line as the first channel number you have in your paperwork. Press **[EDIT]** or **[Insert]** to open the box for editing. Type the appropriate

Patching Moving Lights to Outputs

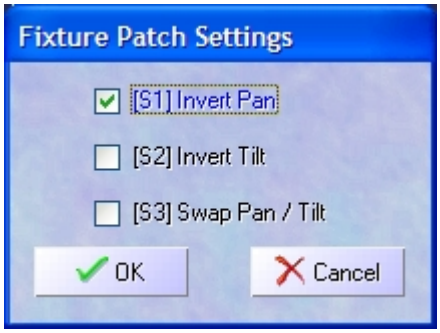
Adding moving lights to your show is as easy as patching dimmers. Just decide on which Channel numbers are going to be your moving lights, then change the **Type** from *Dimmer* to whatever you have in your rig. Do this by moving the Blue Box to the **Type** column and pressing **[EDIT]** or **[Insert]**:


Select Fixture Type
[S1] Fixture Manufacturer
Type
URL
Contact
Lyte-Quest
Martin
http://www.martin.com
service@martin.com
Microh
Morpheus
http://www.morpheuslights.com
Robe
http://www.robe.cz
Rosco
http://www.rosco.com
SGM Light Technology
http://www.sgm.it
Space Cannon
http://www.spacecannon.com/prod...
VARI*LITE
http://www.vari-lite.com
support@genlyte.com
Wybron
http://www.wybron.com
[S2] Fixture Model
Manufacturer
Name
Mode
DMX
Modified
Version
VARI*LITE VL3500 Enhanced 16-Bit 31 3/16/05 7:56:11 AM 1.00
VARI*LITE VL2000 Spot Enhanced 16-Bit 17 3/15/05 7:09:45 PM 1.00
VARI*LITE VL1000 TSD Enhanced 16-Bit 27 2/22/05 8:36:13 PM 1.00
VARI*LITE VL2000 Wash Enhanced 16-Bit 15 2/14/05 9:37:47 AM 1.00
VARI*LITE VL1000 TID Enhanced 16-Bit 19 2/15/05 2:29:30 PM 1.00
VARI*LITE VL1000 TD Enhanced 16-Bit 19 2/14/05 9:07:17 AM 1.00
VARI*LITE VL3000 Wash Enhanced 16-Bit 16 3/15/05 7:37:46 PM 1.00
VARI*LITE VL3000 Spot Enhanced 16-Bit 28 3/15/05 7:35:36 PM 1.00
VARI*LITE VL1000 AS Enhanced 16-Bit 27 3/04/05 6:18:19 PM 1.00
VARI*LITE VL1000 AI Enhanced 16-Bit 19 2/14/05 8:53:48 AM 1.00
VARI*LITE VL1000 A Enhanced 16-Bit 19 2/14/05 8:53:12 AM 1.00
VARI*LITE VL1000 TS Enhanced 16-Bit 27 2/23/05 9:13:04 AM 1.00
VARI*LITE VL1000 TI Enhanced 16-Bit 19 2/14/05 9:03:06 AM 1.00
VARI*LITE VL1000 T Enhanced 16-Bit 19 2/14/05 9:02:41 AM 1.00
VARI*LITE VL2500 Spot Enhanced 16-Bit 22 3/16/05 9:02:22 AM 1.00
VARI*LITE VL2500 Wash Enhanced 16-Bit 15 2/14/05 10:02:27 AM 1.00
OK
Cancel

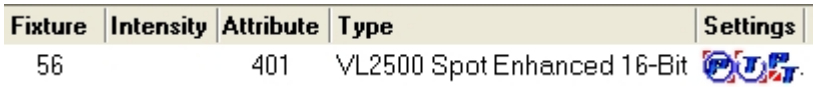
Press **[S1]** to select the Channel Manufacturer and **[S2]** to select the Model/Mode of Channel you're using then press **[ENTER]** to close the dialog box. Then move the Blue Box to the **Attribute** column and enter the starting output address for each Channel. You can also use the Power Patch to automatically enter a series of Channels. If you have automated lighting that needs an intensity patch and an automation patch, enter each in the appropriate columns. This is typical with scrollers and tungsten sourced automated lights.

Channel Settings

Sometimes when you add moving lights to your rig, you want the encoders to react a certain way; i.e., when you crank the wheel right, you want the light to move on-stage. To do this, move the Blue Box to the **Settings** column and press **[EDIT]** or **[Insert]** to open the Channel Seeing dialog box.

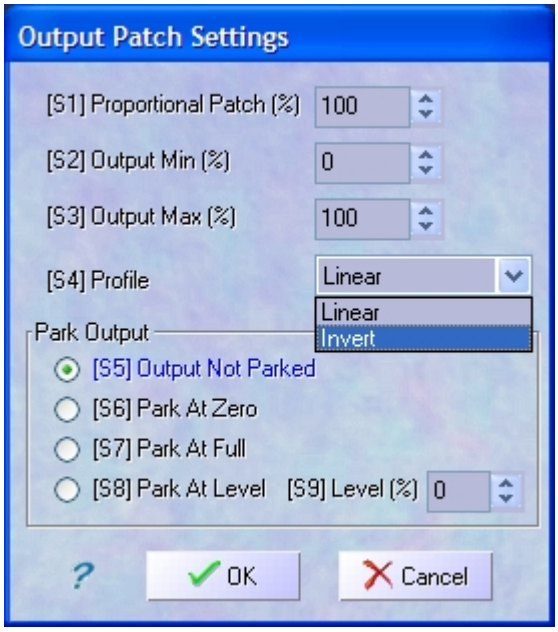


After you close the box, the Setting cell will have symbols showing which setting was applied (Pan Invert, Tilt Invert and Swap Pan/Tilt shown below from left to right):



Output Settings

You can configure the Output (DMX or Ethernet) by tweaking its value at the very end of the Fade Resolution chain by moving the Blue Box to the **Settings** column in the **Patch By Output** display and pressing **[EDIT]** or **[Insert]**. You will be presented with the Output Patch Settings dialog box:



Proportional Patch

If you want the Output to be a scaled value of what is displayed in the channel grid, change this value to something other than 100%. Valid numbers are between 1% and 200%. For example, if you have Channel 1 patched to Output 1 with a Proportional Patch of 50%, when Channel 1 is showing a value of 80% in the Channel Grid, the Output will only be at a level of 40%. Or, if you have a Proportional Patch of 200% and Channel 1 is showing a value of 10% in the Channel Grid, the Output will be set to 20%. (NOTE: Output values will never exceed 100%).

Limiting Outputs

If you enter values for **Output Min** or **Output Max**, you can limit the upper and/or lower limits of an Output, regardless of how the control channel wants to affect it. The fade profile will be the same elsewhere in the fade path, but as a limit is reached, the value will cease to move. Valid entries are between 0% and 100%.

Profiling the Output

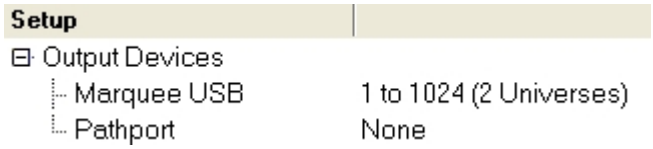
Select from the combo box to change the Profile of the Output. For example, if you choose **Inverted**, when the control channel reads 100% in the Channel Grid, the Output will actually be at 0%. The following profiles are available: *Linear; Snap at Start; Snap at End; Zig Zag, Squares Law; Invert; Slow Start; Fast Start; Fast End; Damped; Slow End; Non-Dim; 35% Jump Start*

Parking an Output

If you choose any of the Park options, the Output will never change from that value, regardless of where the control channel wants to set it. Parking Outputs is at the top of the Fade Resolution pecking order.

Output Devices

On new shows, the DMX outputs on the back of your console hardware are mapped to Palette Outputs 1 through 1024. You can configure the **Output Devices** by clicking the [+] sign in the upper left hand pane of the display:



The options for Palette USB (back of console) are *None, 1 to 512* and *1 to 1024*. You can also choose to output via Ethernet using the Pathport protocol. Just select how many XDMX universes you want to output to and configure your Pathport network to listen to those slots.

Strand Lighting ShowNet DMX

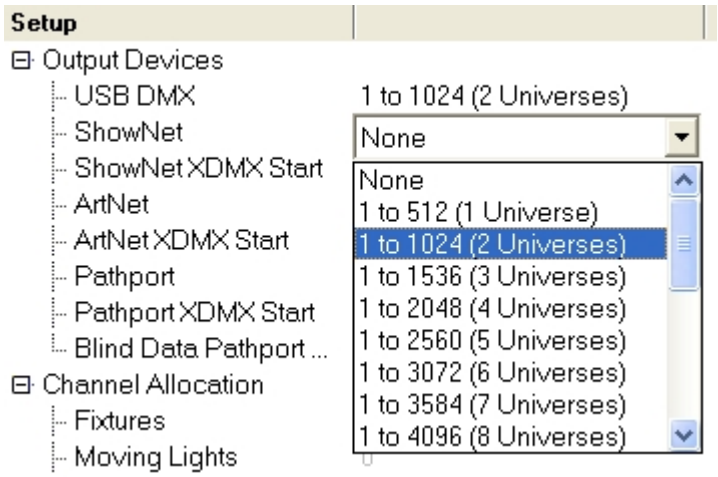
Your console can connect directly with any Strand Lighting ShowNet Network, transmitting levels to other Strand Lighting Nodes or Strand Dimmer Racks that are part of that Network.

Note:

ShowNet uses Broadcast communications in which IP addresses are not used. Regardless, it is a good idea to know what Subnet you are broadcasting on. See Control Panel - Network.

The ShowNet configuration is setup in the Patch. In the top left hand pane, you can configure the Output Devices by clicking the [+] sign to expose the Output Device options. By default, the DMX ports on the back of your console (USB DMX) are mapped to Outputs 1 through 1024.

Double click on the cell to the right of ShowNet. From the drop down list, select the number of universes that you wish to send over ShowNet. Here you can select up to 20 universes (10240 DMX channels).



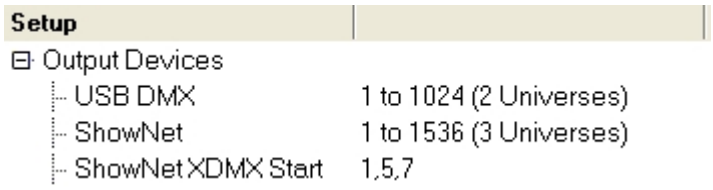
In the ShowNet XDMX Start cell, enter the starting point where this information will appear on the network. This information is entered as logical network universe numbers, rather than as discrete NetSlots.

XDMX Start	*ShowNet NetSlot*	**XDMX Start**	*ShowNet NetSlot*	**XDMX Start**	
1	1	**10**	4609	**19**	
2	513	**11**	5121	**20**	
3	1025	**12**	5633	**21**	
4	1537	**13**	6145	**22**	
5	2049	**14**	6657	**23**	
6	2561	**15**	7169	**24**	
7	3073	**16**	7681	**25**	
8	3585	**17**	8193	**26**	
9	4097	**18**	8705	**27**	

Note:

- *Where the XDMX start address is omitted, the system defaults to sending the levels commencing at ShowNet Netslot 1.*
- *Where you are to be using multiple consoles on a ShowNet network, you should select different ShowNet XDMX Start values for each console to avoid any conflicts.*

Where more than one Universe is being sent over ShowNet, the console can be configured to send the data over mutliple XDMX start addresses. This is done by entering the XDMX start as a comma separated list. The following example sends the first three universes from the Patch over the network:

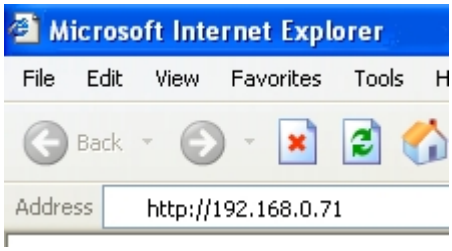


The XDMX settings then post the data on the Network as follows:

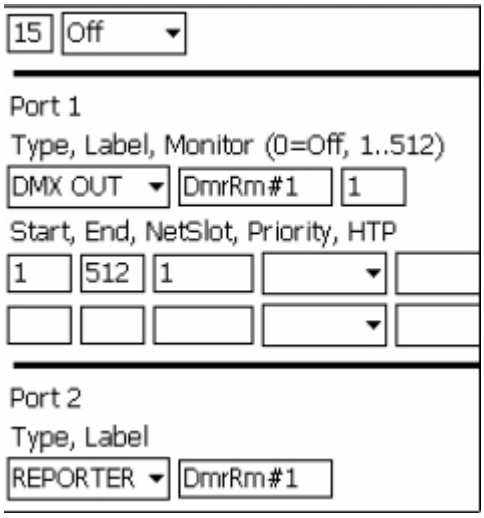
Output Range	**XDMX Start**	**ShowNet NetSlot**
1-512	**1**	1-512
513-1024	**5**	2049-2560
1025-1536	**7**	3073-3584

If you are using SN110 series nodes, their configuration may be set by using *Internet Explorer*, which can be accessed using the Control Panel.

To configure your ShowNet nodes enter the IP address of the node you want to change:



A web page will appear where you can then change the various parameters:



Pathport

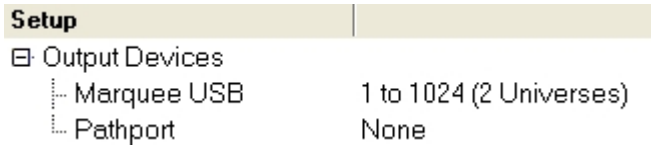
Palette can talk directly to any number of Pathport Output Nodes installed in your venue using your LAN via the Ethernet port on the back of the processor. These units are available throughout the industry by dealers selling Pathway products. For more information on Pathport visit Pathway Connectivity at www.pathwayconnect.com.

To change the Pathport settings, enter the Patch by pressing **[S1]** when there are no Channels selected.

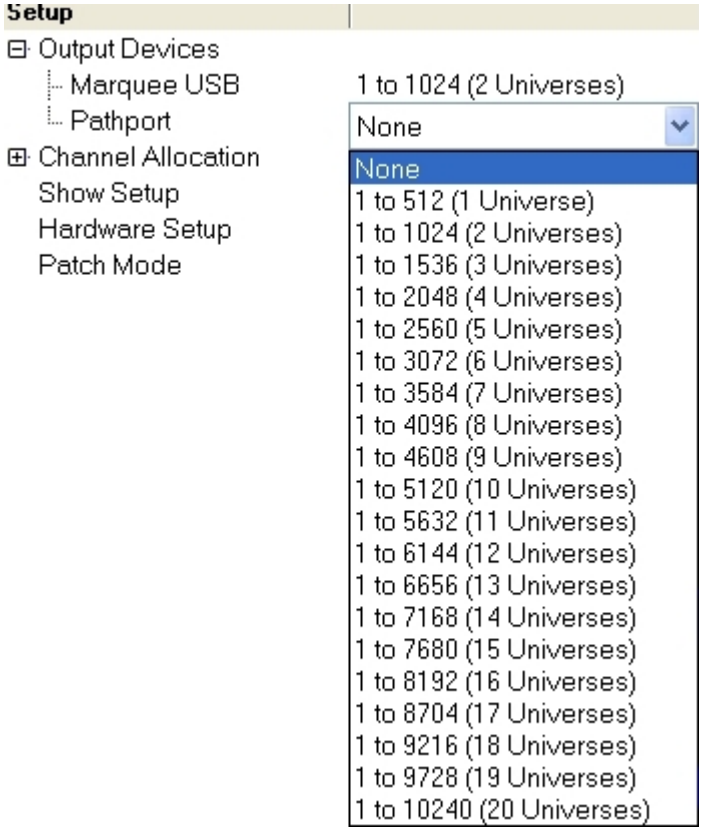
Note:

The softkeys are sensitive to your current Channel selection (i.e., if you have moving lights selected, ***[S1]*** *will not be* ***Patch****). To enter the patch, regardless of what the softkeys are displaying use the mouse to select the* ***Setup*** *icon* *above the Cue List Directory. You can also press* ***[BKSP]*** *to deselect your Channels without Releasing them.*

On new shows, the DMX outputs on the back of your console hardware are mapped to Palette Outputs 1 through 1024. You can configure the **Output Devices** by clicking the [+] sign in the upper left hand pane of the display:



Click on the cell to the right of *Pathport* to open the output configuration combo:

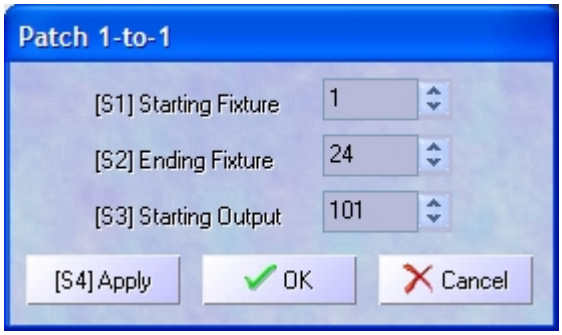


Choose how many XDMX universes you want to output to and return to the Live display. These setting are saved in the show file. Your Pathport network will now show *Active DMX* on Pathport Output nodes that are configured to listen on the selected universes. In Pathport Manager, you must set up the Output nodes to either listen on these XDMX addresses **OR** on these *Quick Patch* universes.

For more information on patching within XDMX universes, see ShowNet.

One to One Patch

The default One to One Patch assigns output 1 to Channel 1's Intensity etc. Using this dialog box available via the Softkeys in the Patch Display, you can patch ranges of channels 1:1 very quickly.

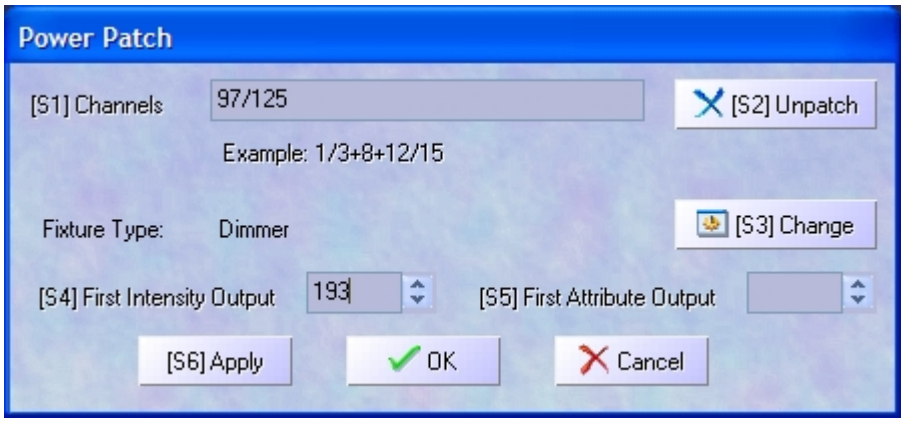


Tip:

- *Use the **Wheel** to adjust the values.*
- *Use **[S4]** to do the patch without closing the dialog box, allowing you to do more than one range at a time.*

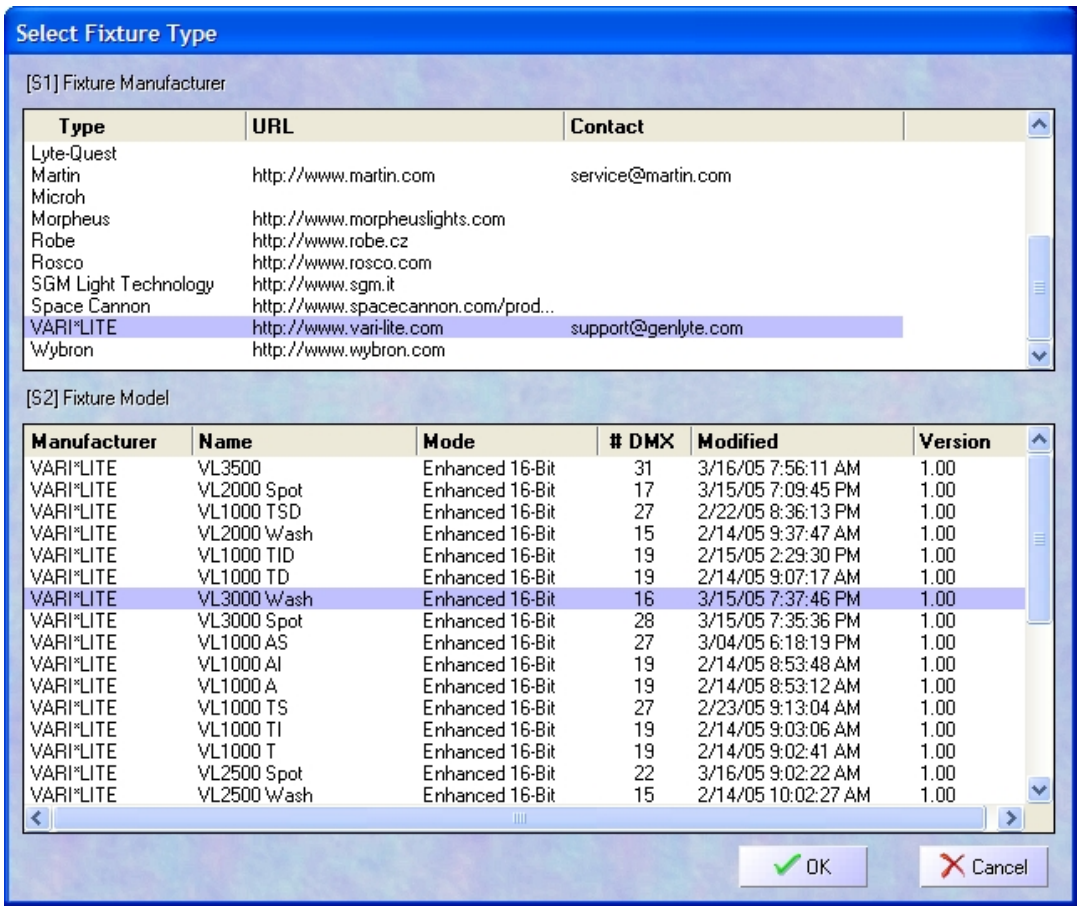
Power Patch

Power Patch allows you to patch large groups of consecutive Channels at once. For example, say you want to patch channels 97 through 125 with outputs starting at 193 (one output each).



Enter the range of channels in the edit box and the starting dimmer in the **First Output** box.

If you are patching intelligent Channels, you will want to change the **Channel Type** to something other than *Dimmer*. To do this, press **[S3]** to open the **Select Channel Type** dialog box.


Select Fixture Type
[S1] Fixture Manufacturer
Type
URL
Contact
Lyte-Quest
Martin
http://www.martin.com
service@martin.com
Microh
Morpheus
http://www.morpheuslights.com
Robe
http://www.robe.cz
Rosco
http://www.rosco.com
SGM Light Technology
http://www.sgm.it
Space Cannon
http://www.spacecannon.com/prod...
VARI*LITE
http://www.vari-lite.com
support@genlyte.com
Wybron
http://www.wybron.com
[S2] Fixture Model
Manufacturer
Name
Mode
DMX
Modified
Version
VARI*LITE VL3500 Enhanced 16-Bit 31 3/16/05 7:56:11 AM 1.00
VARI*LITE VL2000 Spot Enhanced 16-Bit 17 3/15/05 7:09:45 PM 1.00
VARI*LITE VL1000 TSD Enhanced 16-Bit 27 2/22/05 8:36:13 PM 1.00
VARI*LITE VL2000 Wash Enhanced 16-Bit 15 2/14/05 9:37:47 AM 1.00
VARI*LITE VL1000 TID Enhanced 16-Bit 19 2/15/05 2:29:30 PM 1.00
VARI*LITE VL1000 TD Enhanced 16-Bit 19 2/14/05 9:07:17 AM 1.00
VARI*LITE VL3000 Wash Enhanced 16-Bit 16 3/15/05 7:37:46 PM 1.00
VARI*LITE VL3000 Spot Enhanced 16-Bit 28 3/15/05 7:35:36 PM 1.00
VARI*LITE VL1000 AS Enhanced 16-Bit 27 3/04/05 6:18:19 PM 1.00
VARI*LITE VL1000 AI Enhanced 16-Bit 19 2/14/05 8:53:48 AM 1.00
VARI*LITE VL1000 A Enhanced 16-Bit 19 2/14/05 8:53:12 AM 1.00
VARI*LITE VL1000 TS Enhanced 16-Bit 27 2/23/05 9:13:04 AM 1.00
VARI*LITE VL1000 TI Enhanced 16-Bit 19 2/14/05 9:03:06 AM 1.00
VARI*LITE VL1000 T Enhanced 16-Bit 19 2/14/05 9:02:41 AM 1.00
VARI*LITE VL2500 Spot Enhanced 16-Bit 22 3/16/05 9:02:22 AM 1.00
VARI*LITE VL2500 Wash Enhanced 16-Bit 15 2/14/05 10:02:27 AM 1.00
OK
Cancel

Once you select the appropriate type, Select **[OK]** to return to the **Power Patch** dialog box and select **[S5]** to set the first **Attribute Output**. You can them press

[S6] to **Apply** the changes and continue with other Channels, or **[OK]** to apply the patch and exit Power Patch.

Hint

You can use the wheel to change the first output number.

Printing

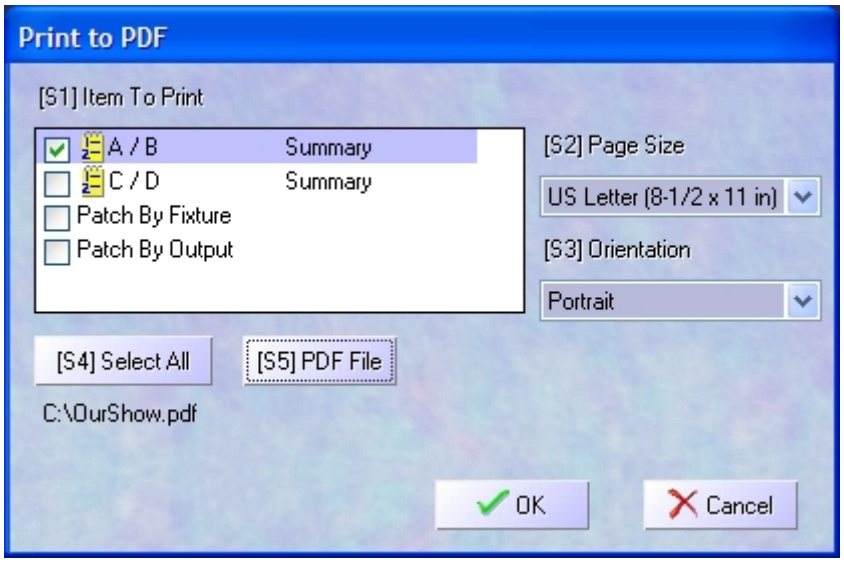
Palette prints to PDF (Portable Document Format) files that can be e-mailed, archived or printed on any printer:

Cue List A / B

Show Name:	Joe's Coat	**Designer:**	Big Al
Show File:	Joe March 1.mqs	**Programmer:**	Same old lump
Last Saved:	Mar 02, 2005 03:19 PM	**Master Elec.:**	Bob S
Output File:	Joe March 1.pdf	**Venue:**	Hotel California

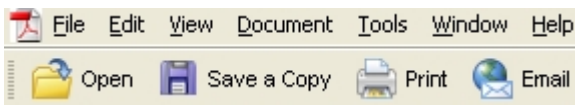
Cue	Label	Fade Time	Action	Cues 1 thru 58
1	Preset	Q:3		
1.5	Preset Cont'd	Q:3		
2	**BLKOUT**	Q:8		
3.1	FAR AWAY	Q:4 D:5		
	Part B	Q:12 G:0		
3.2	Dream Doo	Q:8 P:6 C:0		
3.3	Kids XC	Q:8 D:10		
3.4	Pull Down	Q:5 D:6		
3.5	Jacob Setup	Q:6	3	
3.6		Q:3	3	
3.7		Q:3	3	
3.8		Q:3	3.6	
16	Chair Set	Q:0		
17	Way Way Back	Q:2		

Launch the Print command from the File Menu and you will be presented with the Print to PDF dialog box:



Choose the Items you want to print and select a PDF File destination. You can also change whether the document will be formatted horizontally or vertically and what size of paper it should ultimately be printed on.

If you console is hooked to the Internet and you have set up a Outlook Express account, you will be able to e-mail these documents right from the PDF reader's toolbar:



You should also check out the topic Network Printers in the Palette Control Panel.

Hardware Setup

Hardware Setup

- Main Hardware Setup Page
- Slider Panels
- A/B - C/D
- Grand Master & Dead Black Out
- Button Array
- Triggers
- Trigger Wiring
- Console
- MIDI / SMPTE Interface
- Remote Focus Unit

Hardware Setup

Selecting Hardware Setup from the main softkey menu allows you to configure how different bits of your console operate. Palette is highly configurable and it is well worth reading and understanding all of the options available to you.

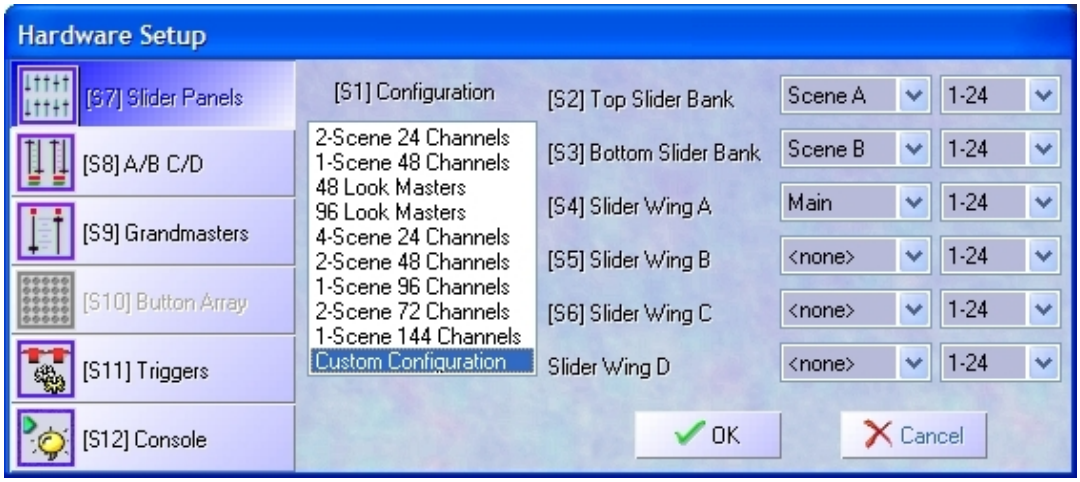
More information found in these topics:

Hardware Setup - Slider Panels
Hardware Setup - A/B C/D
Hardware Setup - Grand Master and Black Out Button
Hardware Setup - Button Array
Hardware Setup -Tiggers
Hardware Setup - Console

Hardware Setup - Slider Panels

Selecting Hardware Setup from the main softkey menu allows you to configure how different bits of your console operate.

Slider Panels

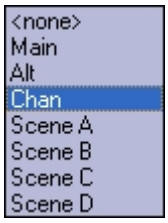


The left hand side of your console has 48 sliders and 48 bump buttons. You may also have external wings attached to your desk. Each bank of 24 sliders can be setup to control different things as determined by the combos on the right hand side of this dialog box. If you select one of the pre-defined configurations from the list in the middle, the combos on the right will be disabled, but they will show you what is assigned to each bank. If you want to customize the setup, choose **Custom Configuration** from the bottom of the list which will allow you to adjust the values in the combos on the right.

Hint:

Select a predefined configuration that is close to what you want first, then select Custom Configuration to adjust the values.

The first combo box on the right allows you to choose what sort of control the sliders on the selected bank will be:



This list will change depending on what you have named your Sub Master pages. The important thing to remember is that user's Sub Master Pages appear at the top of this list (in this case, "Main" and "Alt"), followed by pre-defined operations of the sliders. The Sliders can either be **Channel Masters** (**Chan**) or **Scene Masters** (either **Scene A, B, C** or **D**).

Channel Master Mode

If you set a bank of sliders as Channel Masters (**Chan**), this gives you direct HTP (Highest Takes Precedence) control over the channels assigned to them (as determined by the combo to the very right). The assigned Channel will have an intensity as determined by the position of the slider and will be displayed in the channel grid with this symbol:

The only method of overriding the values set by Channel Masters is using the Grand Master (see below). No other control (Sub Master or Cue List) of any other priority can affect the intensity level of a channel set by a Channel Master.

Scene Mode

Scene Mode allows you to operate Palette as a common 2-Scene console. This is achieved by setting up two slider banks, one as **Scene A** and the other as **Scene B** and assigning the A/B fader pair as the **A/B Two Scene Master**. If you set a slider bank up to be either **Scene A, B, C** or **D**, the intensity level of the specified channels will be multiplied by the level of the appropriate Scene Master (see A/B C/D setup below). If you have enough external wings, you can also setup up the C/D Masters and panels to make a 4-Scene Preset desk.

Note: *It is important to setup the A/B C/D faders to utilize the Scene Mode of the Slider Banks.*

Refer to the supplied Quick Start Guide to determine how wings are configured as either A, B, C or D.

Sub Master Mode

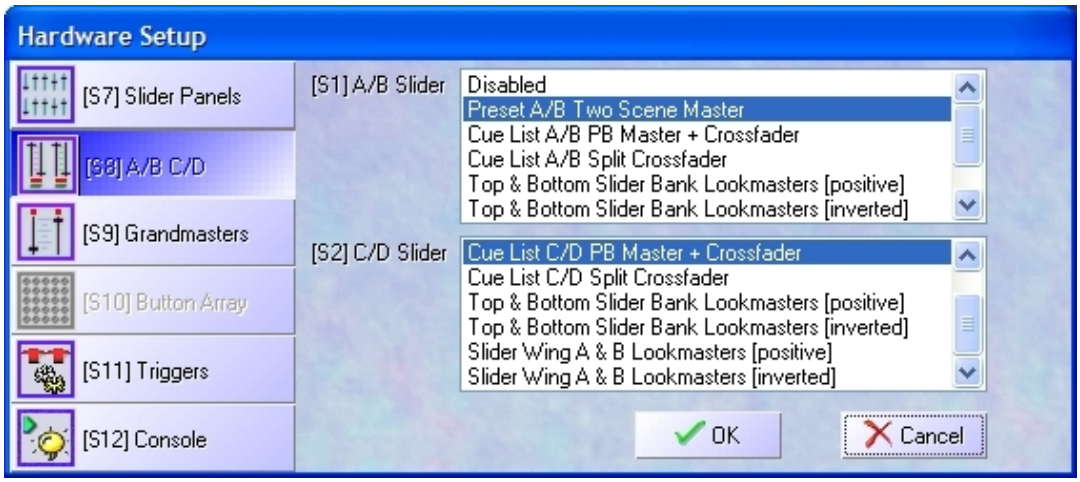
As mentioned above, the list of available assignments for Slider Panels includes Chan, Scenes and user assignable Look Pages. Look Pages are collections of user definable (recordable) Sub Masters. If you set up your slider panels to playback Looks, initially there will be nothing to playback when you run a slider up. You will first have to record them.

Note: *It is NOT important to setup the A/B C/D faders to utilize the Sub Master Mode of the Slider Banks, but is optional.*

If you don't setup up the A/B or C/D faders to control the slider bank Sub Masters, they will operate normally (i.e., if the slider is at the top, the Look will go to stage at 100% of the recorded level). Optionally, you can setup the A/B and C/D faders to control the overall intensity of the intensity attributes of the assigned Look Pages.

Note: *If you do setup the A/B (or C/D) faders to control Look Pages, understand that each Master will control the entire page's overall intensity level. For that reason it is not desirable to assign the Top Slider Panel to Main 1-24 and the Bottom Slider Panel to Main 25-48 AND THEN assume that the A Slider will control the overall intensity of the Top Panel and B the intensity of the Bottom Panel. This is not the case. The A Slider will control the overall intensity of the Main Look Page (Looks 1 through infinity). If you want to manually crossfade between Look Pages using the A/B, assign one panel to one Look Page and the other to a different page.*

Hardware Setup - A/B C/D


Hardware Setup
[S7] Slider Panels
[S8] A/B C/D
[S9] Grandmasters
[S10] Button Array
[S11] Triggers
[S12] Console
[S1] A/B Slider
Disabled
Preset A/B Two Scene Master
Cue List A/B PB Master + Crossfader
Cue List A/B Split Crossfader
Top & Bottom Slider Bank Lookmasters [positive]
Top & Bottom Slider Bank Lookmasters [inverted]
[S2] C/D Slider
Cue List C/D PB Master + Crossfader
Cue List C/D Split Crossfader
Top & Bottom Slider Bank Lookmasters [positive]
Top & Bottom Slider Bank Lookmasters [inverted]
Slider Wing A & B Lookmasters [positive]
Slider Wing A & B Lookmasters [inverted]
OK
Cancel

The A/B and C/D faders have multiple purposes. On a new show file the A/B are configured as Preset A/B Two Scene Masters (controlling intensity attributes on the Top and Bottom Slider banks, see Slider Panels) and the C is configured as the Intensity Master for the Cue List assigned to that Playback and D is configured as a manual crossfader for that cue list. All the modes are described below.

Note: *Regardless of configuration of the A/B and C/D faders, the [SELECT], [HALT/BACK] and [GO] buttons will function as normal on the appropriate cue list.*

Disabled

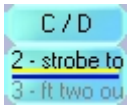
If you chose this option, the sliders will do nothing. If you are just doing a "GO SHOW", this is the safest mode of operation as inadvertent moves on these faders will have no affect.

Preset Two Scene Master

In either case (A/B or C/D), the faders will be the overall intensity masters for the A and B Scenes. The B and D faders are inverted such that if you pull both handles together you will execute a dipless crossfade between the scenes (i.e., Fader A is full when pushed up, Fader B is full when pushed down).

PB Master + Crossfader

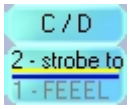
In this mode, the left hand fader is the overall intensity master of the cue list assigned to this playback and the right hand fader is, at will, a manual cross fader. The [GO] and [Halt/Back] buttons function as normal, but at any time you can grab the fade and manually complete it using this handle. If you [Halt] the cue, you can either press [GO] to complete it, or use the handle to manually complete the transition to the next cue. If you are sitting in a cue, moving the handle will initiate the transition to the next cue as seen in the Playback Bubbles:



All levels going up and down will be affected. All times will be re-scaled to the distance the handle has to travel, with the greatest time in the cue being measured using that distance and all others scaled to that. Wait times will be scaled too.

At any point before reaching the end of travel, you can move the handle backward to reverse the transition. Once you reach the end of travel, the next cue in the cue list will be pending. You do not have to physically reload a cue or move the fader back to it's starting position. The next cue transition will begin by moving the fade off the end of travel you just reached or by simply pressing [GO].

If you hold down [SHIFT] while manually moving a Crossfader, you can move backwards through a cue list. (i.e., the cue that has just been completed will be the pending cue, rather than the next cue in the cue list). You can see which cue you are going to pull into by looking at the Playback Bubbles. In this case, the pending cue is Cue 1 - the cue just before Cue 2:



PB Master + Disabled

In this mode, the left hand fader is the overall intensity master of the cue list assigned to this playback and the right hand fader is disabled. You may want to use this mode if you are sure that you will never want to manually execute fades and don't want to inadvertently start a transition by touching a fader.

Cue List Split Crossfader

The Split Crossfader mode sets up the left-hand fader to, at will, manually control the levels moving up in the next cue while the right-hand fader manually controls the levels going down in the next cue. Moving these faders in tandem executes a standard crossfade. Both handles need to reach their end-travel destination before the cue completes. Once the cue completes, the pending cue changes and the handles are ready to execute the next manual fade. You do not need to exercise the full travel of the handles to re-load the next cue.

Notes on Playback Handles:

- *If you press **[HALT]** while a cue is in progress, you can manually complete the cue by pulling the handle.*
- *You can reverse the direction of the current fade at any time before the handle reaches it's end-point destination.*
- *If you start a cue by pressing **[GO]**, then, while the cue is in progress, you move the handle, that is equivalent to pressing **[HALT]** then manually completing the cue by pulling the handle.*
- *If you move the handle to Halt a cue, but then decide you want the cue to complete in cue-time, you can simply press **[GO]**. You will have to park the handle at one end or another to make it active again.*
- *If you Halt a cue for any reason and choose to complete it using the handle, all times will be re-scaled to the distance the handle has to travel, with the greatest time in the cue being measured from top to bottom and all others scaled to that. Wait times will be scaled too.*
- *It does not matter if the handle is at the top or bottom when you start to use it. As long as it is at one end, it will function as a manual crossfader, moving you forward through the cue list.*
- *If you want to manually crossfade backwards through the cue list, hold down **[SHIFT]** while pulling the handle. You will notice that the pending cue in gray at the bottom of the bubble will have a lower number than the current cue in black text up top.*

Top & Bottom Slider Panel Lookmasters [positive]

If you set up the Slider Panels to hold Look Pages (see Slider Panels), the left and right fader will control the level of the top and bottom panel's respective overall intensity. Both sliders are configured so full output is at the top of the travel.

Top & Bottom Slider Panel Lookmasters [negative]

If you set up the Slider Panels to hold Look Pages (see above), the left and right fader will control the level of the top and bottom panel's respective overall intensity. The right fader is inverted so that full output is achieved by positioning the fader at

the bottom of travel. This allows you to, while moving both handles, execute a crossfade between two separate pages of Sub Masters.

Slider Wing A & B Lookmasters [positive]

Similar setup to Top & Bottom Slider Panel Lookmasters [positive] but using the first two wing panels

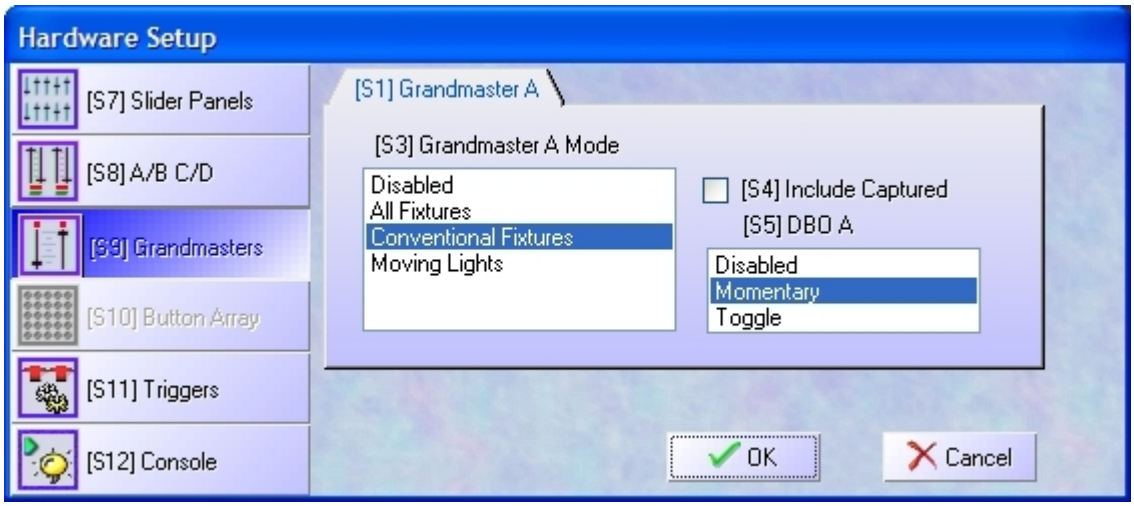
Slider Wing A & B Lookmasters [negative]

Similar setup to Top & Bottom Slider Panel Lookmasters [negative] but using the first two wing panels

Captured In Time and Release Time

If you are running a show live, it is handy to have handles to control how long attributes get to their new level and how long they should take to return to their old levels once released. This option sets up the left hand fader to control the IN TIME of any attribute you set using the command line or button array. The scale is from zero to ten seconds (top to bottom). The right hand fader controls how long releases should take or what is the sneak time.

Hardware Setup - Grandmaster and Dead Blackout Button



The Grandmaster and Dead Blackout are used to control intensity channel of your rig. Channels that are affected by the Grandmaster will be displayed with a red hat, a hollow pipe and a broken arrow:

Grandmaster Mode

Disabled

Select **Disabled** if you don't want the slider of the Grandmaster to have any affect. This may be set as a safety measure on shows that are strictly run from the **Go** button.

All Channels

If you select **All Channels**, any type of Channel, conventional or automated, will be affected when you pull down the grandmaster slider.

Conventional Channels

Conventional Channels are defined as Channels that only have one attribute and that attribute is intensity (i.e., dimmers).

Moving Lights

Channels included in the Moving Light category are Channels with more than one attribute where one of the attributes is an intensity channel.

Include Captured

If this checkbox is on, any Channel that has its intensity attribute captured will be affected when the grandmaster slider is pulled down.

DBO

The Dead Black out has multiple functions. Whenever it is enabled, it is like pulling the grandmaster slider down to 0% in zero time. There are macros that allow you to control this feature programmatically.

Disabled

Select this option if you don't want to accidentally plunge your stage into darkness by pressing the DBO button.

Momentary

If you select this option, pressing the button will black out the stage only while you have your finger on the button. Use this if you want to 'bump' the stage out for effect. If you want to keep it in darkness, press and hold the DBO while lowering the slider to 0%.

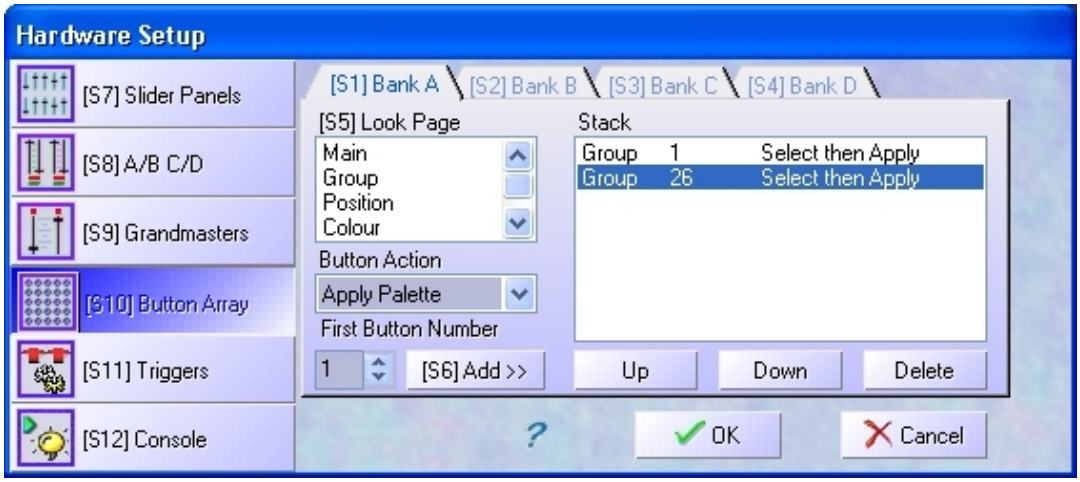
Toggle

If the DBO is set as a toggle, pressing it once will black the stage out and pressing it again will restore it to the level set by the grandmaster slider. While the DBO is on or the slider is at 0%, the red LED will flash rapidly.

Notes:

- *The red LED on the DBO button will flash slowly if the level of the handle is between 1% and 99%. It will be off if the handle is at full. It will flash rapidly if the handle is at the bottom or the DBO is active. Check out Status Bubbles for display information on the GM.*
- *There are Macros that allow you to set the level of the console lights. These macros can be called by cues so that your console lights dim for cues such as black-outs, then restore for the rest of the show.*

Hardware Setup - Button Array



If you have the optional Button Array, when the top left green **Channel** LED is not on, the function of the four banks of twenty-five buttons are determined by this dialog box. If you don't have the physical hardware, you will access the array using the Tools button and pressing virtual buttons on your screen using a mouse or touch screen. Each bank of twenty-five (buttons A through Y) can have a series of Look Pages assigned to them in a stack that are accessible using the up and down arrows above each bank.

Button Action

As you select different Look Pages to add (and their **First Button Number** offset), you can decide what the action of the button is.

Apply Palette

The selected Channels will have the Look applied to them as a Palette and the affected attributes will be marked with deltas, ready to record. If the selected Channels were not recorded in the Look, nothing happens when this button is pressed.

Select Channels

The Channels recorded in the Look will become selected. No attributes will become captured.

Apply Level

The selected Channels will have their attribute and intensity levels set to the values recorded in the Look and the affected attributes will be marked with deltas, ready to record.

Select (1) + Apply (2)

Upon the first press, the Channels recorded in the Look will become selected. No attributes will become captured. If you double-press the buttons, the Channels will become selected and their attributes will have the Look applied to them as a Palette. Typically, recording groups at levels and setting a Button Bank up as a Group Select nicely takes advantage of this Button Action. That way, pressing the button once just selects the Channels, but if you double-press it, you have them selected and set to their pre-recorded level.

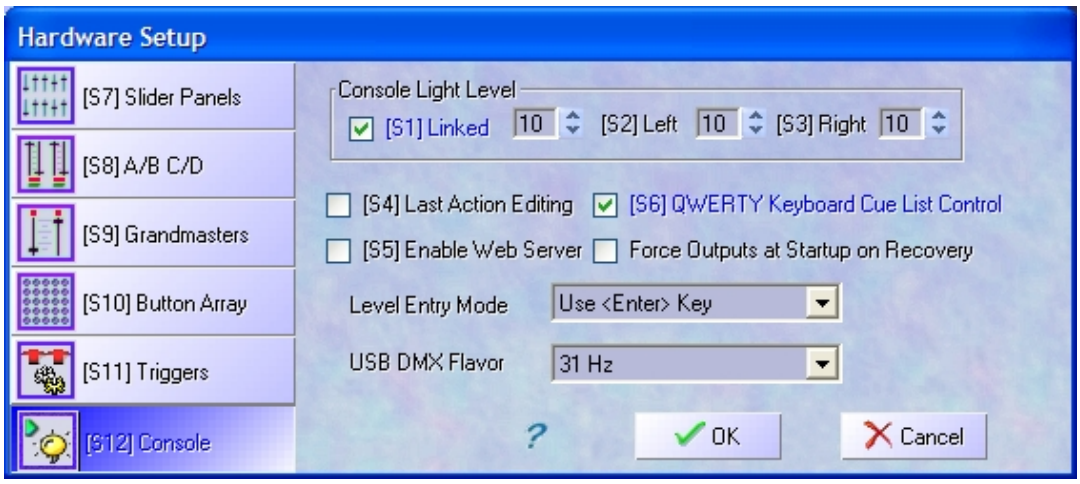
Button Array Described

The button array is a virtual pop-up version that is accessed using the Tools button.

Palette Mode

A large 5X5 grid will pop up on the screen showing you the label of the recorded look and it's corresponding button. You can also pop up this display by using the first four softkeys while holding down the **[TOOLS]** button. Once you select a button, the 5X5 display disappears. You can stop this behaviour by pressing the pin in the upper left hand corner in. At any time, you can press the fat up and down arrows to scroll through the stack as configured in Hardware Setup - Button Array. If you press the thinner button to the right of the title, you will page between the four Button Banks A through D.

Hardware Setup - Console



The Console options set here are not part of your Palette show file. These options will be persistent for all sessions on your console.

Last Action Editing

This option affects the way the **[REL]** key or **[ESC]** key releases Channels. By default on new show files, it is not checked.

When it is checked, the multi-stage release and undo of released Channels (**[SHIFT]+[REL])** described in the help topic called Release is disabled. Instead, pressing **[REL]** just deselects the selected Channels keeping them Captured. Then, if a Cue List is advanced and has fade information for that attribute, it will become released and fade under control of the cue list. If you keep a Channel Selected, running cue lists will not steal away attribute levels.

If you want to truly Release the Channels (rather than keeping them captured), press **[SHIFT]+[REL]**.

QWERTY Keyboard Cue List Control

By default, the QWERTY Keyboard on the Palette Processor can control the displayed Cue List. For example, the **Spacebar** executes a *Go*; the **Z** key does a *Pause* or *Halt*; the **Slash** {\} will *Release* the Cue List. (For the full QWERTY mappings, see the topic Keyboard Shortcuts)

If you uncheck this option, any method of controlling the cue list from the keyboard will be disabled (including pressing **[EDIT]** in the first column of the Cue List). To run cues, you either need to press the dedicated buttons on the console or use the Cue List Toolbar buttons with the mouse.

Enable Wed Server

If you want to control your console from a browser, you must author your own web based controls using hyperlinks embedded with Macro Scripts. See Browser Control for more deta Vision.Net.

Force Outputs at Startup on Recovery

When this option is checked, the DMX and Ethernet outputs will be live upon startup, regardless of a proper or improper shutdown. This mode is preferable in architectural situations that can not rely on user intervention to get back up an running. In these environments, appropriate cue lists should be marked as **AutoRun** in the Cue List Properties.

For regular live performance situations, leave this option unchecked. That way if you encounter a power failure or crash, you can gracefully recover and the audience will be none-the-wiser. See Enable Outputs - Recovery for more deta Vision.Net.

Level Entry Mode

When working on the Command Line you can choose to terminate Channel selection and level set commands with or without using the [ENTER] key. The options are to use Enter, Single Digit or Two Digit entry. With single digit entry the syntax **[1] [THRU] [10] [@] [5]** will take 1 through 10 to 50%. To achieve the same thing with Two Digit entry, you would type **[1] [THRU] [10] [@] [5] [0]**. If you wanted 5% in single digit entry, type **[1] [THRU] [10] [@] [0] [5] [ENTER]**.

Note:

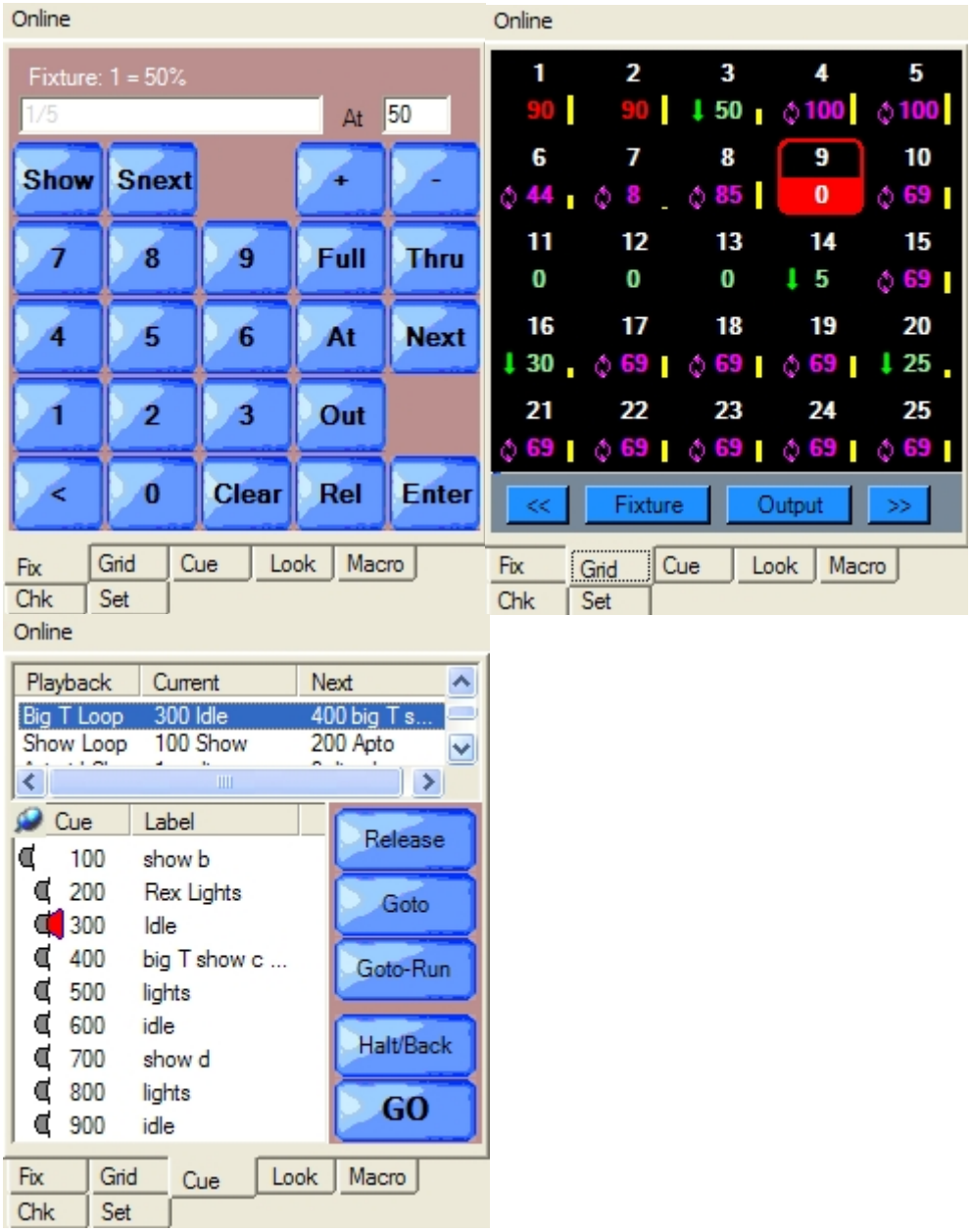
*Typing **[1] [THRU] [10] [@] [.] [127] [ENTER]** will set Channels 1 through 10 to 50% in any mode.*

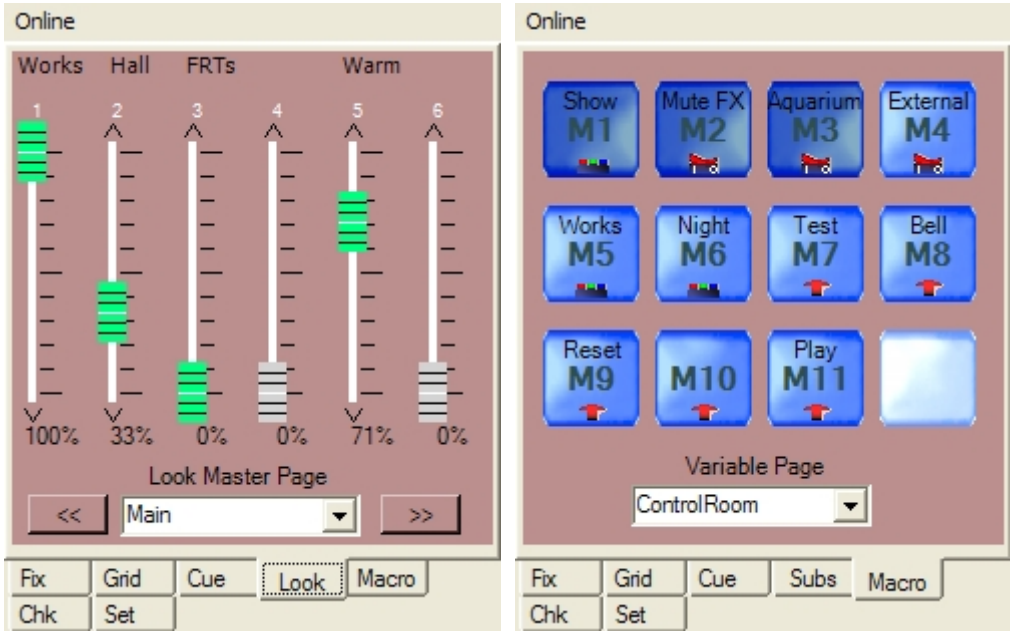
USB DMX Flavor

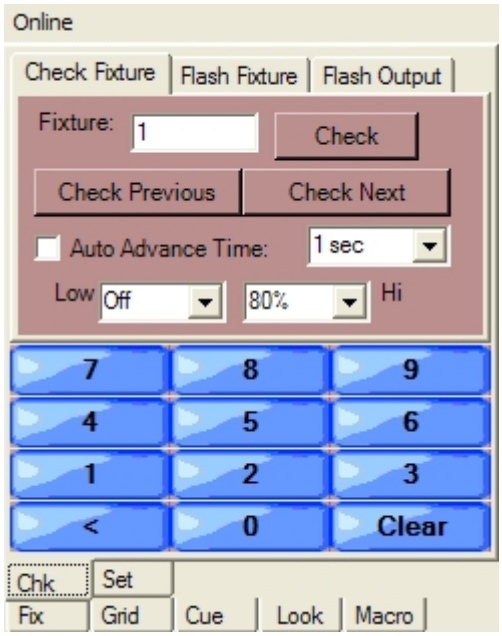
Use this options to change the refresh rate or flavor of the DMX coming out the back of the console. You may need to alter the default to satisfy some third-party legacy devices. Ethernet DMX settings must be configured with third-party Ethernet to DMX management software.

Remote Focus Unit

Strand Lighting offers an optional wired or wireless Remote Focus unit that allows users to select and set Channels' intensities, run cues or looks and perform Channel or output checks. There is a PC version of this software available for optional installation when you download Palette PC. Your system must be authorized to use an RFU when you are live. You can use the software when you are in off-line mode for demonstration purposes only.







For more information visit www.strandlighting.com.

Macros & Show Control

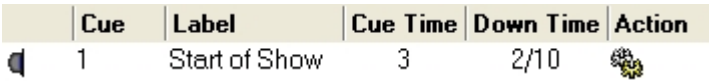
Macros & Show Control

- Macro Editor & Commands
- Macro Editor & Scripts
- User Interface Macros
- Variables, Button Stations & MIDI Notes
- Time Events
- Browser Control
- Media Player Control
- PowerPoint Automation
- Serial Out Macros
- Telnet and Serial Communications
- MIDI Show Control

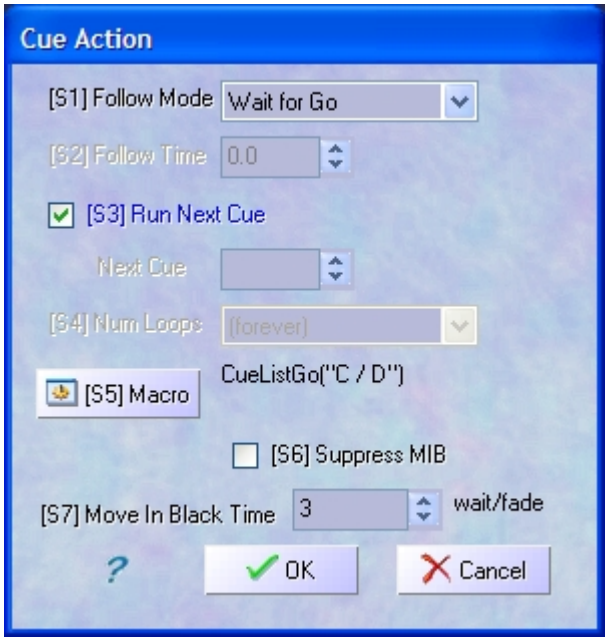
Macro Editor & Commands

Macros can contain Commands or Scripts. Macros are **not** keystroke recorders. Macros Commands are very powerful user-definable routines that Palette runs when assigned to cues, time events, macro buttons, Variables or triggers. If you need more advanced show-control automation and logical branching, check out Macro Editor and Scripts.

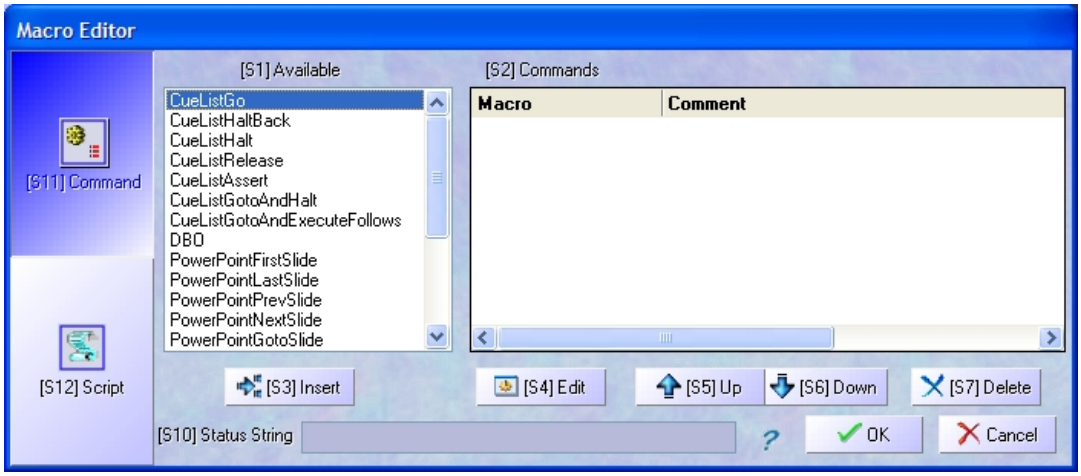
When a Command is assigned to the Cue Action of a cue, you will see the macro icon in the Action column.



You can add a Command to a cue by moving the Blue Box to the Action column and pressing **[Edit]** or **[Insert]**. A Cue Action dialog box will open:



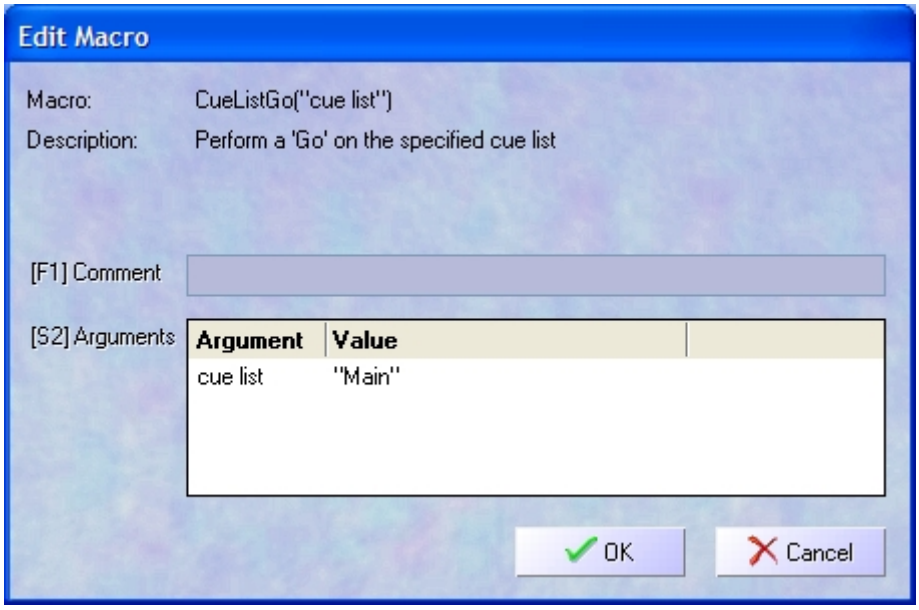
Click on **Macro** or press **[S5]** to add a Macro Command. The **Macro Editor** will appear.



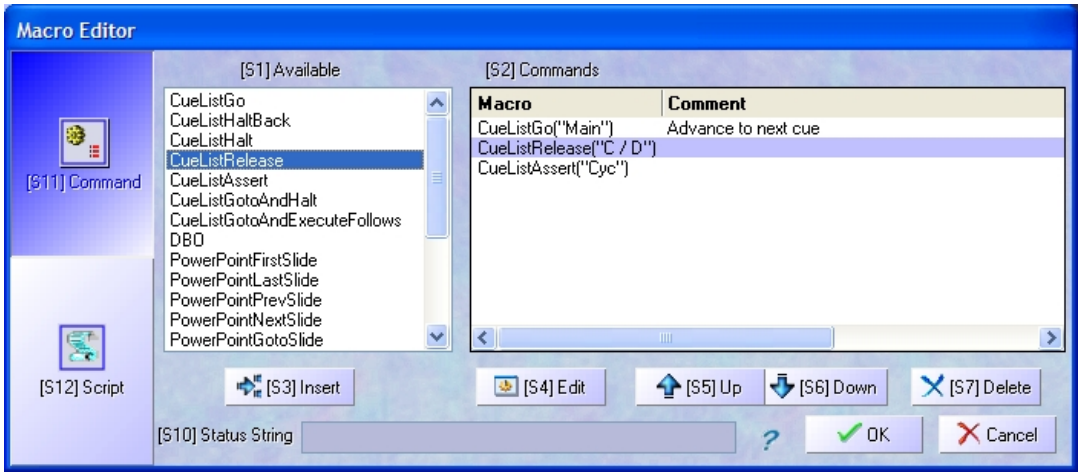
The main **[S11]** tab on the left should be set to **Command** showing the commands available in the list under **[S1]**. Press the softkey until the desired command is highlighted then press **[S3]** to insert it into the list on the right. The **Edit Macro** dialog box will open.

Tip

- *You can double click on any Available macro to add it to the list.*
- ***[SHIFT] [S1]** will move you backwards through the list of macros.*



Any arguments (parameters) of the command will be listed. Double click on the **Value** column to set an appropriate value then select **OK**.



You can **Insert** as many individual commands as you like for each macro and order them by selecting their line and use **[S5]** and **[S6]** to move them **Up** and **Down** in the list.

Hint

- *If you enter text in the **Status String** (**[S8]**), it will be written to the Uber Status when the macro is run.*
- *Highlight any undesired command and press **[S7]** to **Delete** it.*

See Also

Macro Editor - Scripts
User Interface Macros
Macro Buttons
Time Events
Variables
Triggers
Cue Properties
Blue Box

Macro Editor & Scripts

The Lua Language

Advanced scripting in Palette uses the Lua programming language and can be constructed to execute very complex routines that access the Processor's operating system, file system or other external non-lighting related devices. Lua is a full featured programming language that offers IF THEN ELSE type routines as well as user definable functions, string manipulation and local and global variable storage.

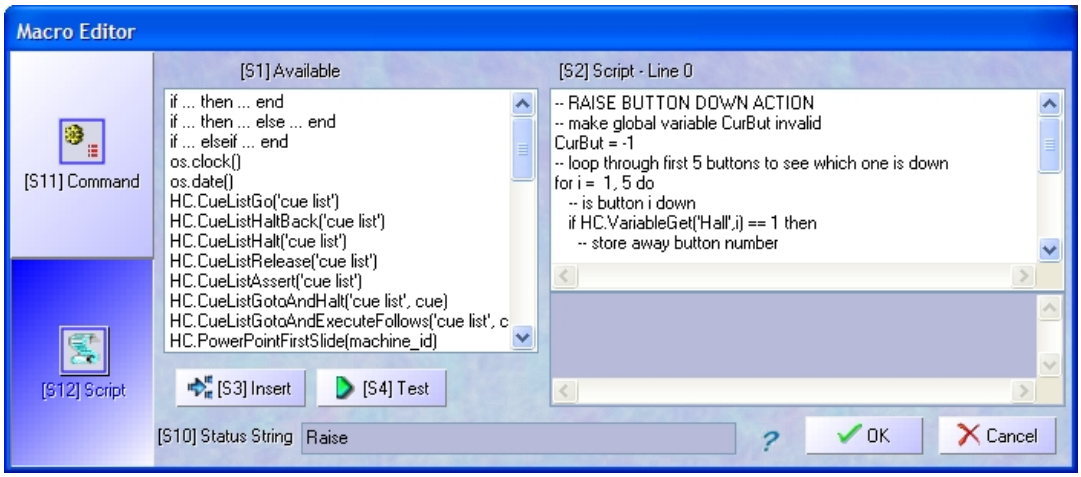
If you just want to run cues or control your media player or Power Point, you can, but do not need to use Scripts. Common tasks can be achieved using simple Macro Commands.

This topic can never cover the extensiveness of what Lua has to offer. It is a very mature language that has a avid group of uses easily found on the web. To describe Lua a little more succinctly, we took this from www.lua.org:

Lua combines simple procedural syntax with powerful data description constructs based on associative arrays and extensible semantics. Lua is dynamically typed, interpreted from bytecodes, and has automatic memory management with garbage collection, making it ideal for configuration, scripting, and rapid prototyping.

The HC Library

To make Lua capable of doing more than setting Variables in Palette, we've extended the language by writing a specific HC library that talks directly with Palette's fade engine. All variables and library calls in Lua are case sensitive, so we've made it easy by providing you a list of available macros calls right in the editor:



Below is a list of available calls to the HC library. You will find that many of the routines are almost exactly like the common Macro Commands, but the syntax is slightly different. There are also some calls here that are not available as Commands.

Cue List Execution

HC.CueListGo('cue list')
HC.CueListHaltBack('cue list')
HC.CueListHalt('cue list')
HC.CueListRelease('cue list')
HC.CueListAssert('cue list')
HC.CueListGotoAndHalt('cue list', cue)
HC.CueListGotoAndExecuteFollows('cue list', cue)

Power Point Automation

HC.PowerPointFirstSlide(machine_id)
HC.PowerPointLastSlide(machine_id)
HC.PowerPointPrevSlide(machine_id)
HC.PowerPointNextSlide(machine_id)
HC.PowerPointGotoSlide(machine_id,slide_number)

Media Player Automation

HC.MediaPlayerPlay
HC.MediaPlayerStop
HC.MediaPlayerPause
HC.MediaPlayerPlayFile('file name')

Show Control

HC.SerialOpen(1 to 16,'9600,N,8,1'[,'script'])
HC.SerialClose(1 to 16)
HC.SerialWrite(1 to 16,'output string')
HC.SerialRead(1 to 16)
HC.MidiNoteOff(channel_1_to_16,key_1_to_128[,velocity_0_to127])
HC.MidiNoteOn(channel_1_to_16,key_1_to_128[,velocity_0_to127])
HC.MidiWrite(midi_byte[,midi_byte ...])
HC.SMPTEStart(['hh:mm:ss.fr'[,'30'|'30dr'|'25'|'24']][,interface])
HC.SMPTEStop(interface)

VISION.NET Commands

HC. VISION.NETSetScene(device_id,scene)
HC. VISION.NETLockCommand(device_id,lock(1)/unlock(0)

Hardware Setup

HC.HardwareConsoleLights(level 0 to 10)

Channel Check Automation

HC.ChannelCheckForward
HC.ChannelCheckBack

Variable Manipulation

HC.VariableGet('page','name' or order)
HC.VariableSet('page','name' or order,'value' or value)
HC.VariableSetDelayed('page','name' or order,'value' or value,seconds)
HC.GetScriptSource('type'|'number'|'parent'|'name'[,'type'|'number'|'parent'|'name'[,'separator']])

Strings

HC.Status('status string')
HC.GetScriptSource('type'|'number'|'parent'|'name'[,'type'|'number'|'parent'|'name'[,'separator']])

Sub Master Automation

HC.LookFade('page',looknumber,value[,seconds])
HC.LookFadeRate('page',looknumber,value[,seconds full scale])
HC.LookFadeStop('page',looknumber)
HC.LookGetValue('page',looknumber)

Attribute Manipulation

HC.AttributeGetValue(Channel[,attribute_name])
HC.AttributeFade(Channel[,attribute_name],value [,time])

Automation

HC.PatchChannel(Channel[,intensity_dmx][,attribute_dmx,'manufacturer','model']
HC.RecordLook('look_page',look_number[,'merge'|'replace'][,'IPCGLSTE'][,'label)
HC.RecordCue('cue_list',cue_number[,'merge'|'replace'][,'IPCGLSTE'][,cue_time][,'label'])
HC.ReleaseAll()
HC.UIMacro('macro-info'[,'macro-info' ...])

Below are a few examples to get you started writing Lua scripts in Palette quickly. Much more detailed examples and documentation of the language can be found on-line.

Example - Raise Lower on Architectural Button Station

One of the common button stations to have in an architectural installation is a 6-button scene set (On, Off, plus four scenes). These button stations also have a Raise/Lower rocker button. Making buttons 1 through 6 part of the same radio group, each fading in a look on the *Button Down* action, then fading it out on the *Button Up* action makes for an easy preset selection. Where it becomes a bit more tricky is utilizing the Raise/Lower buttons. The following code determines the currently selected scene, then applies a fade using a predetermined rate to raise and lower the current look. This code shows the actions you would put on the Raise button. Similar code would be put on the Lower buttons using `HC.LookFadeRate('Main',CurBut,0,5)` rather than the third parameter being 100 as shown below.

```
-- RAISE BUTTON DOWN ACTION
-- make global variable CurBut invalid
CurBut = -1
-- loop through first 5 buttons to see which one is down
for i =  1, 5 do
   -- is button i down
   if HC.VariableGet('Hall',i) == 1 then
     -- store away button number
     CurBut = i
   end
end
-- only do if button is valid
if CurBut ~= -1 then
   -- start a 5 sec. rate fade of the look on the current button
   HC.LookFadeRate('Main',CurBut,100,5)
end

-- RAISE BUTTON UP ACTION
-- only do if button is valid
if CurBut ~= -1 then
   -- stop the fade started in RAISE BUTTON code
   HC.LookFadeStop('Main',CurBut)
end
```

Example - Occupancy Sensor using File IO

This example shows how scripts can access the operating system's disk input and output routines. All the Variables on this Variable Page have the same code and are tied to occupancy sensors, such that when the sensor is tripped, the macro is fired. The script finds out the name of the sensor that is tripped and writes the data to a log file.

```
-- Code for all sensors
-- opens file for appending
local f = io.open('d:\\People.log', 'a')
-- get variable name and write log file
f:write(HC.GetScriptSource('name') .. '\t was tripped at ' ..
os.date('%X') ..
   ' on ' .. os.date('%x') ..'\n')
-- close the file so other applications can access it
```

```
f:close()
```

If you had four sensors, one in the Entrance, one at the Exit, one in the Theater and one in the Great Hall, the log file may look like this:

```
Entrance   was tripped at 11:11:37 on 05/15/06
Exit       was tripped at 11:11:51 on 05/15/06
Theater A  was tripped at 11:12:40 on 05/15/06
Great Hall was tripped at 11:15:52 on 05/15/06
Theater A  was tripped at 11:21:22 on 05/15/06
Exit       was tripped at 12:01:46 on 05/15/06
Entrance   was tripped at 12:22:17 on 05/15/06
```

Example - Temperature Indicator using Serial Port Communication

In this example an external temperature sensor is hooked to Palette using one of the serial ports. At specific intervals, the current temperature is read and different cues are run to indicate to the public, using color or movement, the temperature. A Time Event with an hourly repeat executes this code:

```
-- open Com1: with proper parameters
HC.SerialOpen(1,'9600,N,8,1')
-- request temperature from gauge (hex code)
HC.SerialWrite(1,'0x4b')
```

A very short while later, (enough time for the gauge to respond) this code is called:

```
-- sucks in temperature as a string
temp = HC.SerialRead(1)
-- close serial port
HC.SerialClose(1)
-- converts the string 'temp' to a number (adding 20)
temp = temp + 20
-- limit the bottom (-20F will be the coldest)
temp = math.max(temp,0)
-- limit the top (110F will be the hottest)
temp = math.min(temp, 130)
-- normalize between 1 and 12 rounding down
cue = 1 + math.floor(temp * 11 / 130)
-- run the cue sequence
HC.CueListGotoAndExecuteFollows('Temperature', cue)
```

See Also

www.lua.org
Macro Editor and Commands
User Interface Macros
Macro Buttons
Time Events
Triggers
Cue Properties
Blue Box
PowerPoint Automation

User Interface Macros

The Scripts in the Macro Editor are very powerful, but especially powerful is the HC.UIMacro() call. Using this call alone, properly formatted, you can almost completely automate a console as if someone was pressing the buttons (very quickly).

If you have not already familiarized yourself with the syntax and operation of Scripts, it would be good to review the topic Macro Editor and Scripts. Once you have an handle on that, writing the HC.UIMacros is a snap. The format is:

```
HC.UIMacro('macro-info'[,'macro-info'...])
```

For example:

```
HC.UIMacro('1/10@5{enter})
HC.UIMacro('1/5{enter}','{selectodd}@0{enter}')
HC.UIMacro('{M1}')
```

The accepted characters that do not have to be enclosed in {}'s are 0 through 9 and the characters +, - , . , / , < and @. The text inside the braces is case insensitive.

0	delete	lens	release
1	DeleteCueOnly	link	ReleaseAllPB
2	DeleteQOnly	load	ReleaseInTime
3	DeleteRetain	look	RelInTime
4	DeleteRetainData	loop	remdim
5	DeleteTrack	m1	SelCap
6	DelQOnly	m2	SelDown
7	DelRetain	m3	SelectCaptured
8	DelRetainData	m4	SelectDn
9	DeleteTrack	m5	SelectDown
-	DelTrack	m6	SelectEven
.	DelTracking	m7	SelectInvert
/	DelAndTrack	m8	SelectOdd
+	displayattributes	m9	SelectOn
<	displayblind	m10	SelectPrevious
@	displaylevels	m11	SelectUp
@Cue	displaylive	m12	SelEven
@level	displaypatch	MIB	SelInv
@Q	displaytimes	MIBTime	SelOdd
AtCue	end	move	SelOn
atlevel	enter	next	SelPrev
backspace	FirstCue	out	SelUp
block	FlashDMX	pagedown	spec
Clear	FlashChannel	pageup	special
ClearCommandLine	FlashOutput	pgdn	stepback
col	follow	pgup	stepforward
color	gobo	pos	thruon
colour	group	position	unblock
copy	highlight	prev	update
cue	home	rec	updt
cuetime	InTime	record	wait
del	LastCue	rel	
delay			

Note:

There is no keystroke recorder for macros. You must manually form the HC.UIMacro script.

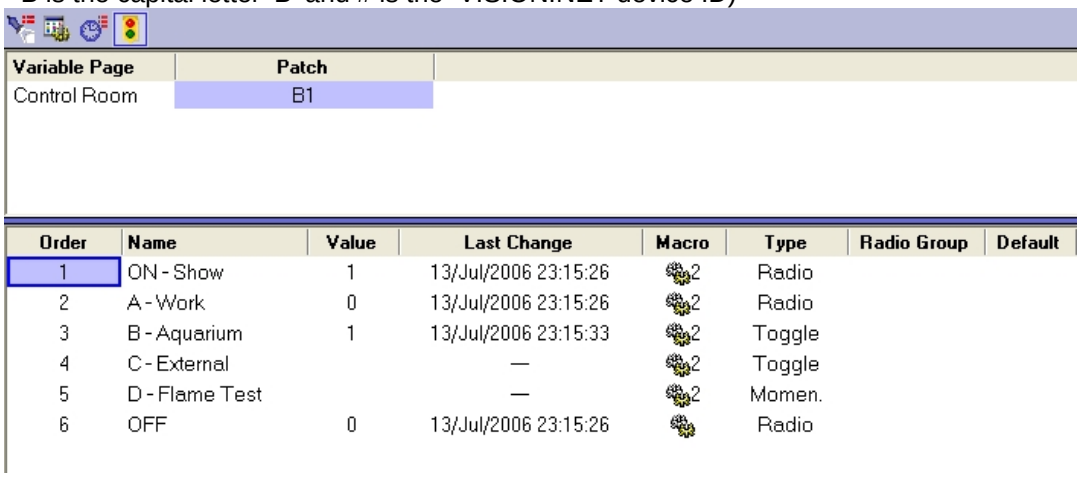
Variables, Button Stations

Text...

To patch an VISION.NET button station to a variable page, enter the button station ID in the patch edit box using the syntax B# (for example B2 would connect the variable page to Button Station 2 - the B must be capitalized). VISION.NET button stations should be in Remote Keypad mode.

text...

- The optional VISION.NET Interface card connects a Palette product to an VISION.NET network.
- VISION.NET 6-Button, 8-Button and AV-Contact Closure devices can communicate with Palette when set to Mode 2: Remote Keypad mode
- VISION.NET devices must be addressed between 1 and 255
- VISION.NET 6-Button stations can also be assigned to IR Remote rooms A through D for triggering Palette using the infrared hand-held device
- VISION.NET button events (down and up) are transmitted to Palette over the VISION.NET network and can be used by Palette's Variable (Display|Variables)
- Palette can have multiple Variable Pages
- VISION.NET devices can be 'patched' to Variable Pages. The syntax is B# (where B is the capital letter 'B' and # is the VISION.NET device ID)



Variable Page	Patch
Control Room	B1

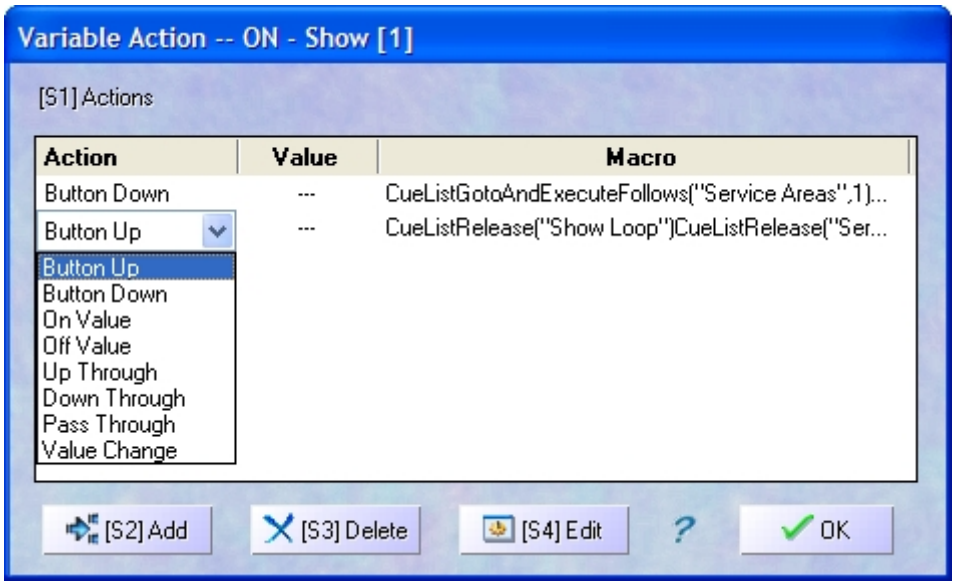
Order	Name	Value	Last Change	Macro	Type	Radio Group	Default
1	ON - Show	1	13/Jul/2006 23:15:26	2	Radio		
2	A - Work	0	13/Jul/2006 23:15:26	2	Radio		
3	B - Aquarium	1	13/Jul/2006 23:15:33	2	Toggle		
4	C - External		—	2	Toggle		
5	D - Flame Test		—	2	Momen.		
6	OFF	0	13/Jul/2006 23:15:26		Radio		

- Multiple button stations can be patched to a variable page by separating devices by a comma (i.e. 'B1,B2')
- The order field can also contain comma delineated text, such as "B1.1,B2.5" which would bind together button number 1 on Button Station #1 and button #5 on Button Station #2
- As buttons go down, the corresponding variable ('Order' field) will be set to a value of '1'
- As buttons go up, the corresponding variable will be set to a value of '0'
- If a variable's value is non-zero, the button's LED will be illuminated
- Variables can be set as:
  - Momentary (only down as long as your finger is on it)
  - Toggle (first press down, second press up)
  - Radio (only one variable in radio group can be down at a time)
- Variable Pages can also be patched to Cue Lists and Look Pages (i.e. 'Cue List 1' or 'B1,B2,Cue List 1' or 'Main').
- When a variable leaves the zero state, the corresponding Cue or Look will be activated
- Variable Pages patched to Look Pages will be 0 when the look handle is at the bottom and 100 when the look handle is at the top (or the bump button is pressed).

Setting a variable to any value between those two numbers sets the look's virtual handle to that level and vice versa

- Individual variables can have Cues or Looks specified in the order field (i.e., "Main.1,B2.5')

Variables can have macros attached to them:



There are eight different state-change events that can fire macros

- Button Up
- Button Down
- On Value (when a variable reaches a certain value (i.e., '0' or '100' or '25')
- Off Value (when a variable changes from a certain value (i.e., when a look handle leaves 0)
- Up Through (when the look is fading up and passes by the specified value)
- Down Through (when the look is fading down and passes by the specified value)
- Pass Through (when the look crosses a certain value in either direction)
- Value Change (is trigged any time the value changes)

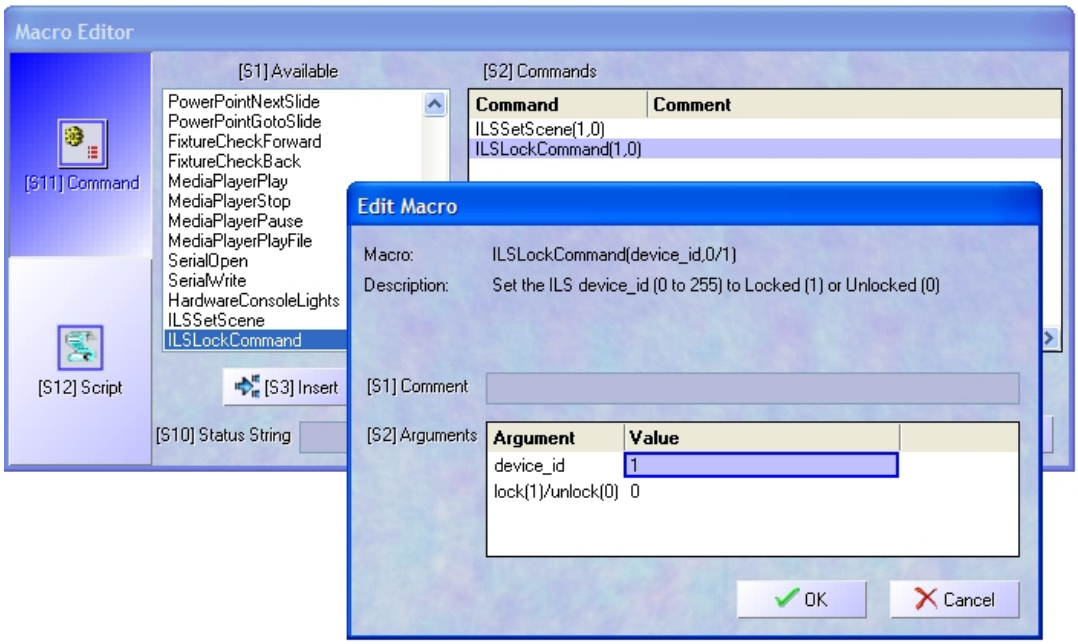
You can attach any number of macro actions to a variable

Macros can contain Lua Scripts that provide for IF THEN ELSE type programming capabilities.

While Palette is attached to the VISION.NET network, it can send two VISION.NET commands using macros:

- VISION.NETSetScene (sends a Scene Set command to a specified device ID; useful for setting house lights to half)
- VISION.NETLockCommand (lock or unlocks a specified button station; useful to lock out public buttons stations at show time)

The VISION.NET devices must be in proper VISION.NET mode (i.e., not Remote Keypad mode) to make use of these commands:


Macro Editor
[S1] Available
[S2] Commands
[S11] Command
[S12] Script
PowerPointNextSlide
PowerPointGotoSlide
FixtureCheckForward
FixtureCheckBack
MediaPlayerPlay
MediaPlayerStop
MediaPlayerPause
MediaPlayerPlayFile
SerialOpen
SerialWrite
HardwareConsoleLights
ILSSetScene
ILSLockCommand
Command
Comment
ILSSetScene(1,0)
ILSLockCommand(1,0)
[S3] Insert
[S10] Status String
Edit Macro
Macro:
ILSLockCommand(device_id,0/1)
Description:
Set the ILS device_id (0 to 255) to Locked (1) or Unlocked (0)
[S1] Comment
[S2] Arguments
Argument
Value
device_id
1
lock(1)/unlock(0)
0
OK
Cancel

Time Events

Use the Display Menu or the **[S5]**softkey to change the display to Time Events. You can also press the icon in the Cue List Directory toolbar. To return to the Live Display, press **[S12]**.

Note that the upper left pane (where the Cue List Directory normally lives) now contains pages of Time Events. By default, the first pages is called "Time Events" and is *Enabled*.

The lower left pane is where individual Time Events are added and edited. There are twenty-one column in total (ten shown here and eleven shown below):

	Name	Macro	Enabled	When	Offset	Time/Offset
	Morning clear	ReleaseCueLis...	☑	sunrise	before	00:20:00
	On Hour	Go("A / B")	☑	at time	—	00:00:00
	Recal	Go("Cal")	☑	at time	—	22:00:00
	Blackout	DBO(DBO-A,on)	☐	at time	—	20:00:00

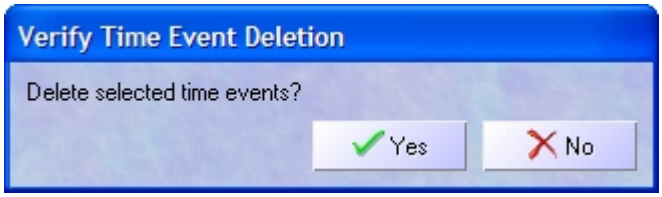
....

Testing Events

The first column of the time events list has the GO icon. If you move the Blue Box over this icon and press **[EDIT]**, the Macro(s) for this time event will run immediately for testing purposes.

Adding, Deleting and Naming Events

To add an event, press **[S1]Add Event**. The new event will be named "New Time Event". To change its name, move the Blue Box to the name column and press **[EDIT]**. If you want to delete one or more events, position the blue box to highlight the events and press **[DEL]**. A confirmation box will be displayed:



Press **[ENTER]** to confirm deletion or **[REL]** to abort the operation.

Macro

To add macros to the event, move the Blue Box to this column and press **[EDIT]**. The Macro Editor will open and you can add one or more actions to this event.

Enabled

This column will either have a check mark in the box or not. You can use the mouse or the blue box and **[EDIT]** to toggle the check mark. Events that should occur for all other reasons except that it's not enabled will appear in red text in the **Today** column.

When

Individual Time Events can be triggered based on different criteria:

When you select **at time** the **Offset** column to its right will be disabled. You then set the specific time of day in the **Time/Offset** column two to the right. When you select any one of the four astronomical events, the **Offset** column become enabled (see below). Before you use any astronomical events, you must set up your location in Show Options|Venue Setup and the correct time and daylight savings time settings using the Palette Control Panel.

Offset

Only when the **When** column is set to an astronomical event will this column be active:

Your choice is to fire the event exactly on time (**no offset**) or **before** or **after** the astronomical event. If you choose **before** or **after**, the **Time/Offset** column to the right will become active.

Time/Offset

This column will only be active if either the **When** column is set to **at time** or an astronomical event is scheduled an you have set the **Offset** column to **before** or **after**. If the **When** column is set to **at time**, enter in the desired time in this column using the twenty-four hour (HH:MM:SS) syntax. If you're offsetting either before or after an astronomical event, enter the desired time offset here.

... ...

 # Repeats

By default, this column is set to a value of zero. That means that once the event happens, it will only happen once. If you want the event to happen multiple times within *this day*, enter a none-zero value. When you edit this field, you can type a repeat value or roll one in using the wheel.

Note:

*Regardless of the value of **# Repeats**, events will never roll over into the next day.*

Repeat Delay

When the **# of Repeats** is none-zero, this column will become active. The default repeat time is 1 hour (01:00:00). The minimum repeat time is one minute, but any value greater than 60 seconds is valid (for example, 90 seconds or 00:01:30).

Rolling the wheel while this box is open for editing increases the repeat time by one second. No repeats happen outside of the current day (i.e., past midnight).

Today

This non-editable field shows you the event's activities for today.

- Events missed because the show file loaded after the event was to occur appear in grey text
- Events that are excluded from occurring today for any reason except that the event is not enabled appear in grey text
- Events that are still to occur appear in green text
- Events that should occur today but are disabled appear in red text

...

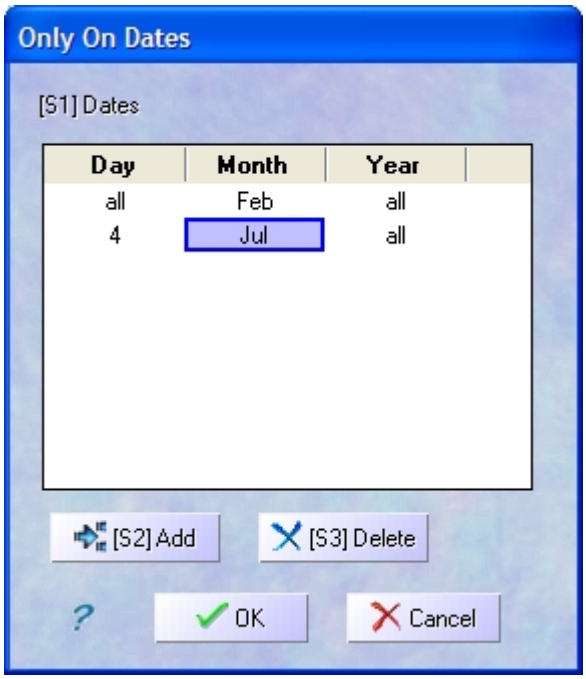
Sun	Mon	Tue	Wed	Thu	Fri	Sat	Only On	# Repeats	Skip Days	Except On
☑	☑	☑	☑	☑	☑	☑	all/Feb/all,4/Jul/all	0	—	—
☐	☑	☑	☑	☑	☑	☐	all dates	—	—	10/Jan/all
☑	☐	☑	☑	☑	☑	☑	14/Feb/2006	0	—	—
☑	☑	☑	☑	☑	☑	☑	2/Dec/all	12	1	—
☑	☑	☑	☑	☑	☑	☑	1/Dec/all	13	1	—

Days of the Week

You can easily determine which days of the week this event will occur on by adding a check mark in the appropriate column. By default, all new time events will be set to function on all seven days.

Only On

If you want events to occur only on certain dates, you can get more specific by editing the **Only On** column. Pressing **[EDIT]** in this column will open up a dialog box:



Press **[S2]** to add a line to the list then move the Blue Box using the arrow keys or mouse and press **[EDIT]** to change the value in each of the **Day**, **Month** and **Year** columns. The first item in each list is the word **all**. You can add as many rows in the list is needed to cover all your dates. If you want to delete any rows, position the Blue Box in any column of the desired row and press **[Delete]**.

 # Repeats

The column to the right of **Only On** is called **# Repeats**, but has different functionality to the column with the same name to the right of **Time/Offset** (see above). This field is only editable if you have entered at least one row in the **Only On** field. If, for example, you specified only on January 1 2006, and them entered a value of 6 in the **# Repeats** field, the events would happen seven time (a full week) starting on the 1st of January, if and only if there are no **Except On** or **Days of the Week** exclusions.

Note:

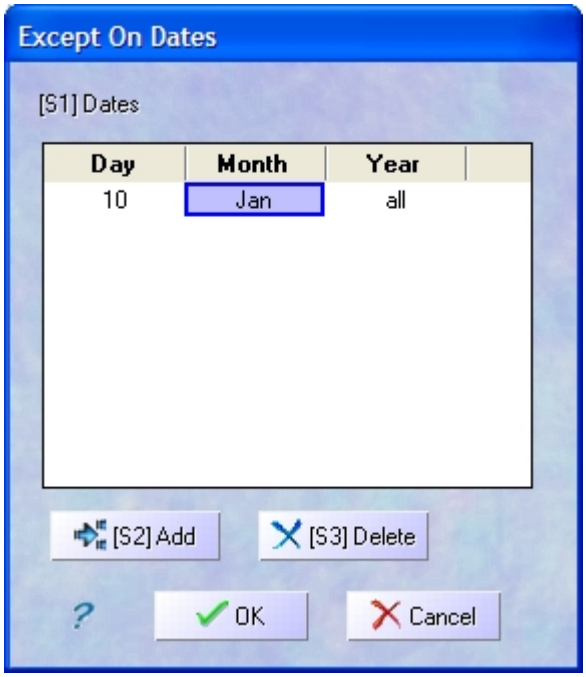
*Regardless of the value of **# Repeats**, events will never roll over into the next month.*

Skip Days

If you have specified **Only On Dates**, *and* the **# Repeats** is greater than one, you can specify **Skip Days**. This field is similar to **Repeat Delay** specified above.

Except On

Apart from the **Enabled** value, this field is the upper most condition upon which an event will not fire. Regardless of your **Day of Week** and **Only On** selections, if the current day is specified here, the event will not happen. Pressing **[EDIT]** in this column will open up a dialog box:

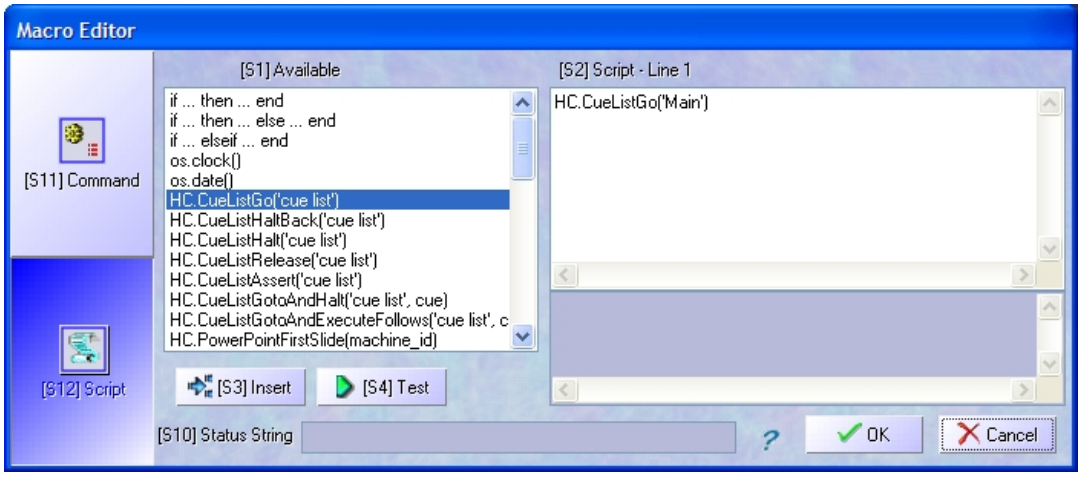


Press **[S2]** to add a line to the list then move the Blue Box using the arrow keys or mouse and press **[EDIT]** to change the value in each of the **Day**, **Month** and **Year** columns. The first item in each list is the word **all**. You can add as many rows in the list is needed to cover all your dates. If you want to delete any rows, position the Blue Box in any column of the desired row and press **[Delete]**.

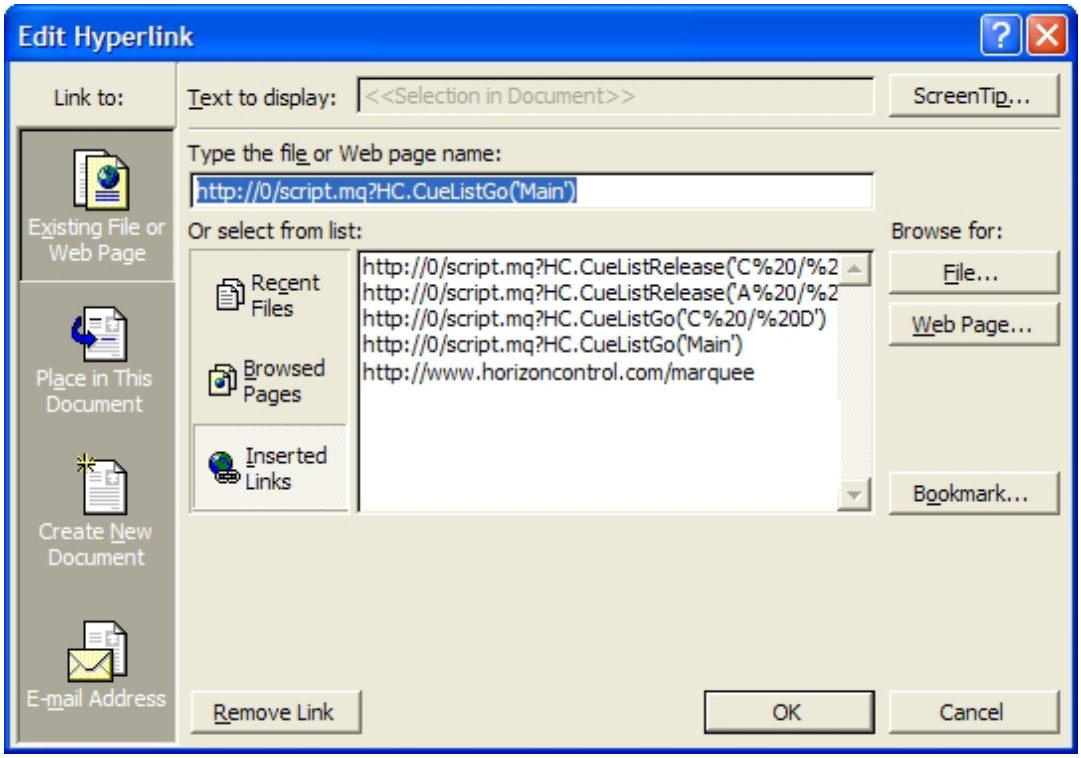
Browser Control

Using any web browser on your network, you can remotely control Palette. This is accomplished by first authoring a customized web page or site and saving it to d:\Web on Palette. You can use any software to build your web site. The examples installed with the software were simply published with MS Word. The key to how it controls different functions in Palette lies in the syntax of the hyperlinks embedded in objects on your pages. The URL of the links must use the HC.#### script macros.

The easiest way to ensure the syntax is correct is to run Palette PC on the same machine where you are authoring the pages. Right-click on the virtual macro buttons and, using the Macro Editor, add the commands you want for each action and check their operation using the **[S4] - TEST** button:



Once you are sure the desired action happens correctly, copy the text from the right-hand edit area and paste it as the URL in the link in your web authoring software:



You need to pre-pend the URL with the text:

`http://0/script.mq?`

then add the copied text verbatim. For example:

GO on Cuelist A/B would be:

`http://0/script.mq?HC.CueListGo('A%20/%20B')`

A three second fade to Full on Look 1 on the Main look page:

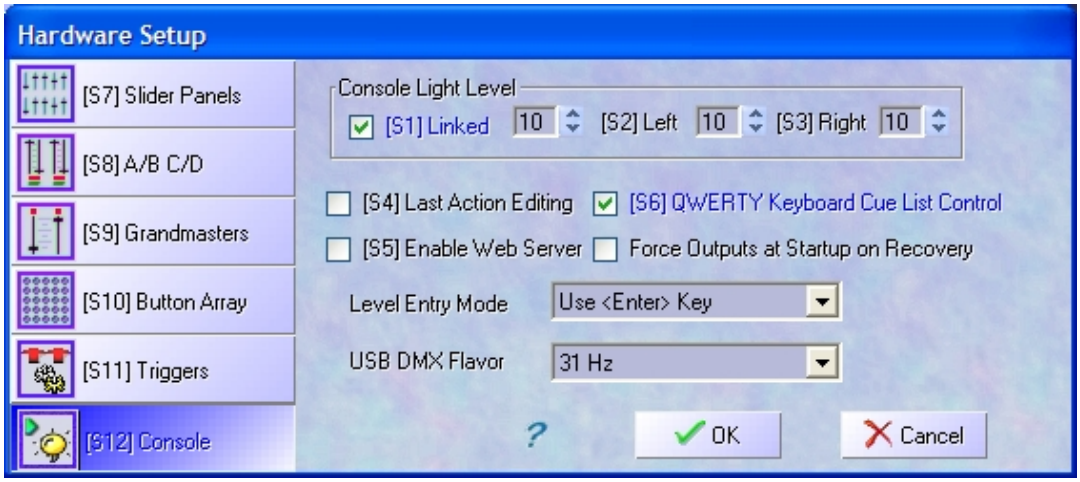
`http://0/script.mq?HC.LookFade('Main',1,100,3)`

Compose your custom web page or an entire site that has linked pages and graphics and buttons etc. and save the published version (including subfolders) to the machine running Palette as described above.

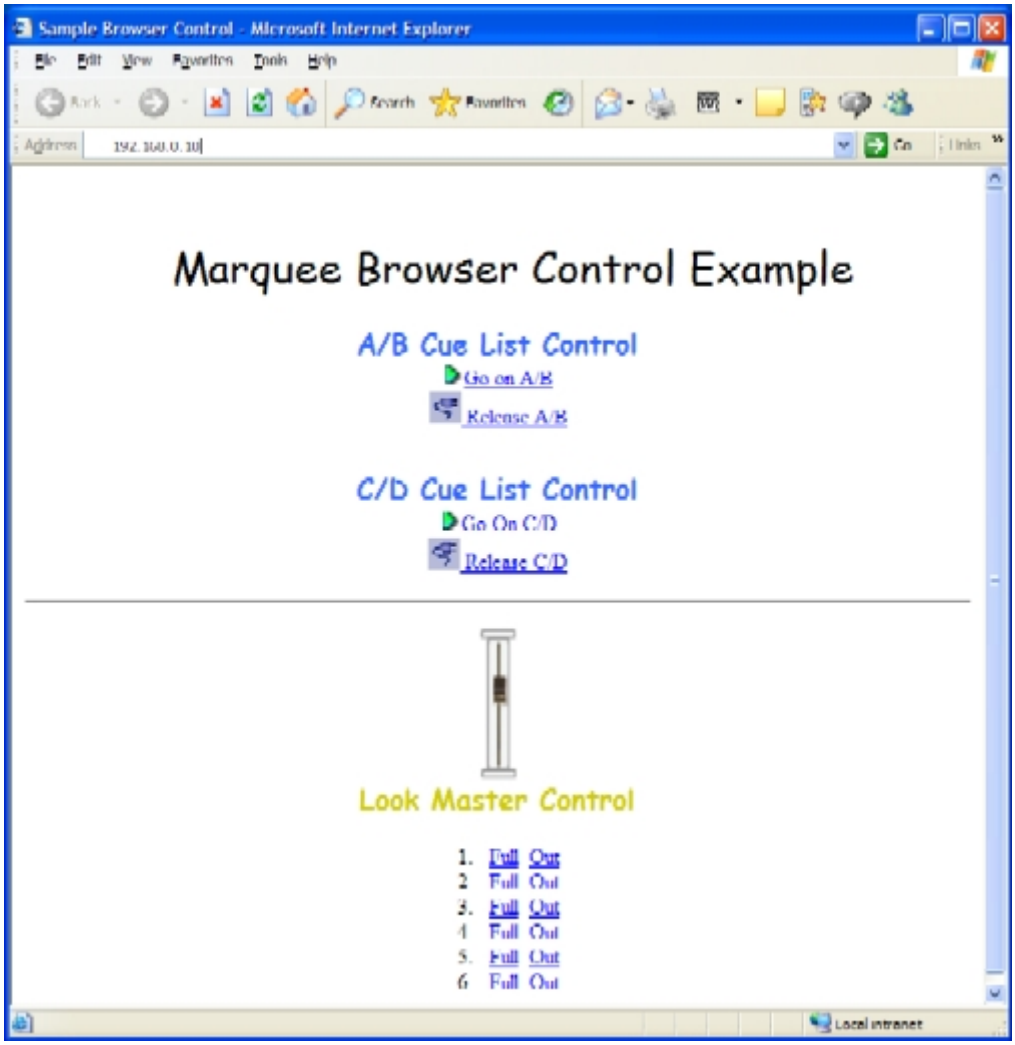
Note:

The main page must be called ***index.html****.*

In the Hardware Setup - Console page, check off **[S6] - Enable Web Server**:



Palette will then serve up this web page (or site) when the user types in Palette's IP address in their personal browser's address line:



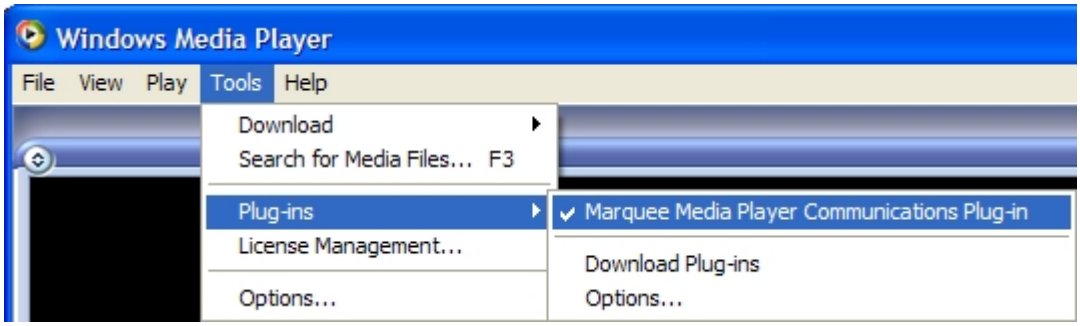
Any links you have to other pages or embedded graphics or animation etc. will be visible on the machine surfing the site. Any time the user clicks a Palette specific link, Palette will execute the script immediately.

MS Media Player Control

Palette has Macros such as Play File, Pause and Stop, that allow you to control the Processor's Media Player to play CD's, Wave files, MP3's or MPEG's. Palette can also read the Time Code off of these files and use it as SMPTE for use in synchronizing Cue Lists to. You can read the current media file's play head location in the Status Bubbles:

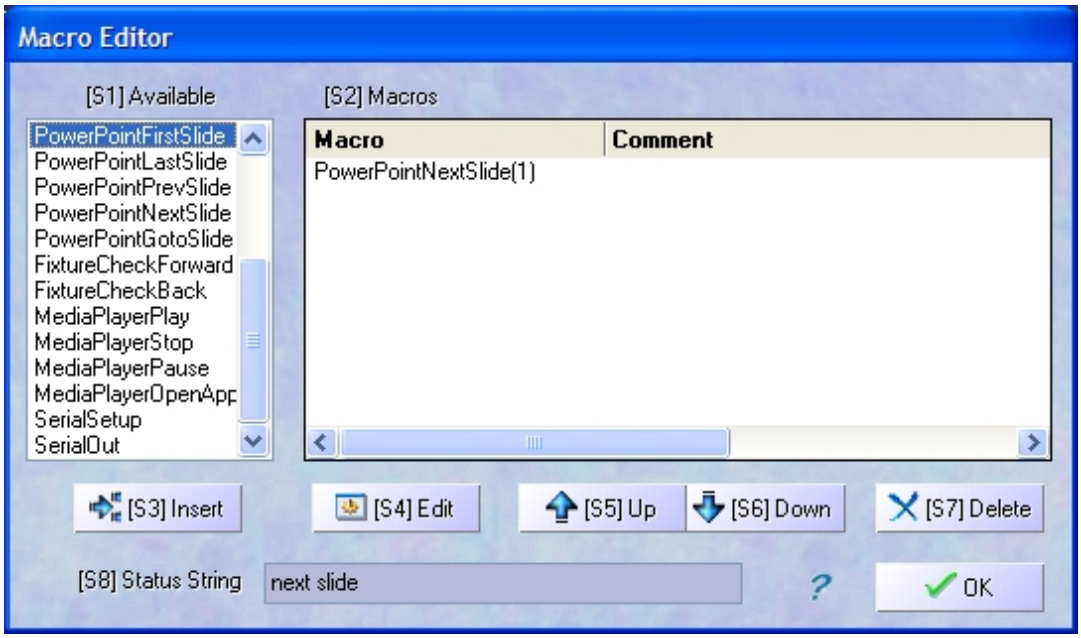
Note:

To read Time Code from the Windows Media Player, the Palette Media Player Communications Plug-in must be enabled:

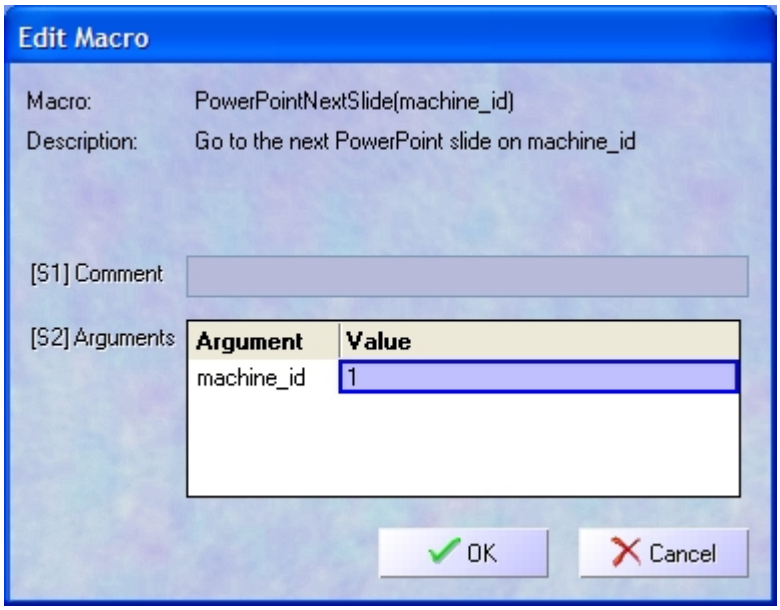


PowerPoint Automation

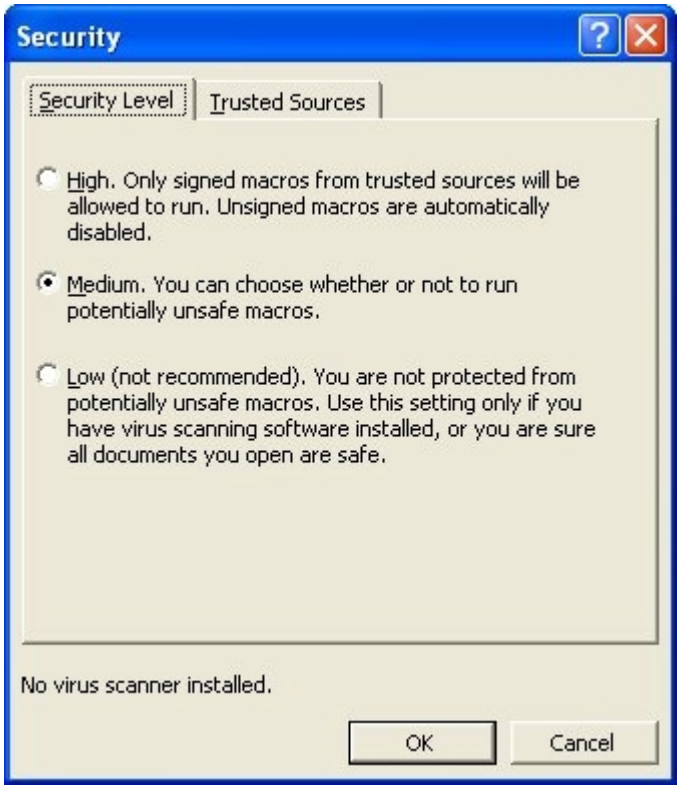
Palette's macro editor has five PowerPoint® specific macros you can assign to cues or macro buttons:



You will need a separate PC to run your presentation that is connected to your Palette processor via a LAN or cross-over Cat5 cable. You must download the template PowerPoint file from the Strand Lighting web site and modify it to include your own slides. It is important to name the file ending with a number between 1 and 9. This number will match the macro's *Machine ID* number:



In your version of PowerPoint, you may need to go into TOOLS|MACROS|SECURITY and set the Security Level to Medium or Low. You **must** do this **before** loading and saving your presentation.


Security
Security Level
Trusted Sources
High. Only signed macros from trusted sources will be allowed to run. Unsigned macros are automatically disabled.
Medium. You can choose whether or not to run potentially unsafe macros.
Low (not recommended). You are not protected from potentially unsafe macros. Use this setting only if you have virus scanning software installed, or you are sure all documents you open are safe.
No virus scanner installed.
OK
Cancel

When you are ready to run your show choose TOOLS|MACROS|Macros… from the PowerPoint menus and RUN the macro called Palette:

Check the Machine_ID then press the Run button. The machine running the presentation will now wait for commands from Palette. Running the show using this method does not prevent you from navigating the slides using standard methods. When the presentation is done, press the End button.

Note:

The first time you run the Palette macro in PowerPoint, you may be presented with a Windows Security Alert:

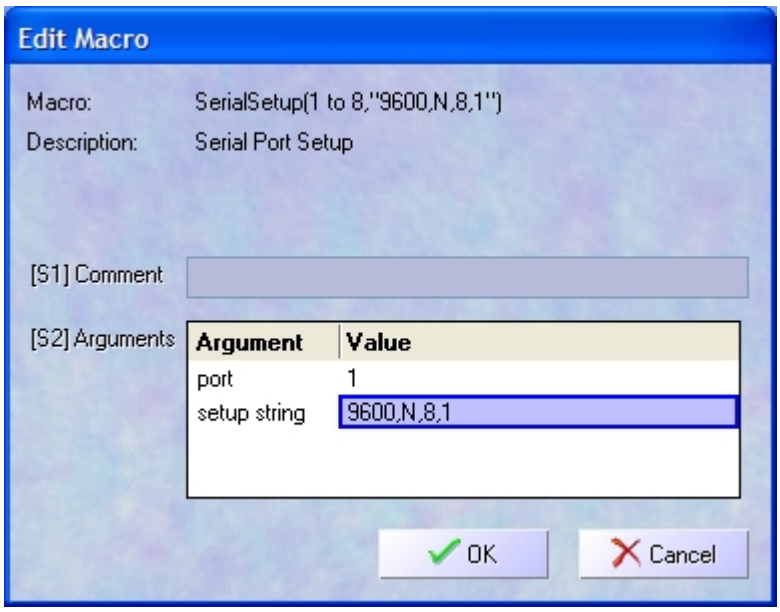
Windows Security Alert
To help protect your computer, Windows Firewall has blocked some features of this program.
Do you want to keep blocking this program?
Name: Microsoft PowerPoint
Publisher: Microsoft Corporation
Keep Blocking
Unblock
Ask Me Later
Windows Firewall has blocked this program from accepting connections from the Internet or a network. If you recognize the program or trust the publisher, you can unblock it. When should I unblock a program?

This is Windows telling you that it notices you want to listen to Palette. Choose Unblock.

Serial Out Macros

The Macro Editor has macros that you can assign to macro buttons or cues that will send serial data out the back of the processors DB9 serial connection. These can be used to trigger other show control devices such as video switchers, MP3 players or even other lighting consoles.

It is a good idea to initially set up the communication parameters before sending any data. This can be done by adding a macro to the first cue in a cue list and making the cue list automatically run at load time. You will have to check with the device you are sending data to to configure the parameters properly.

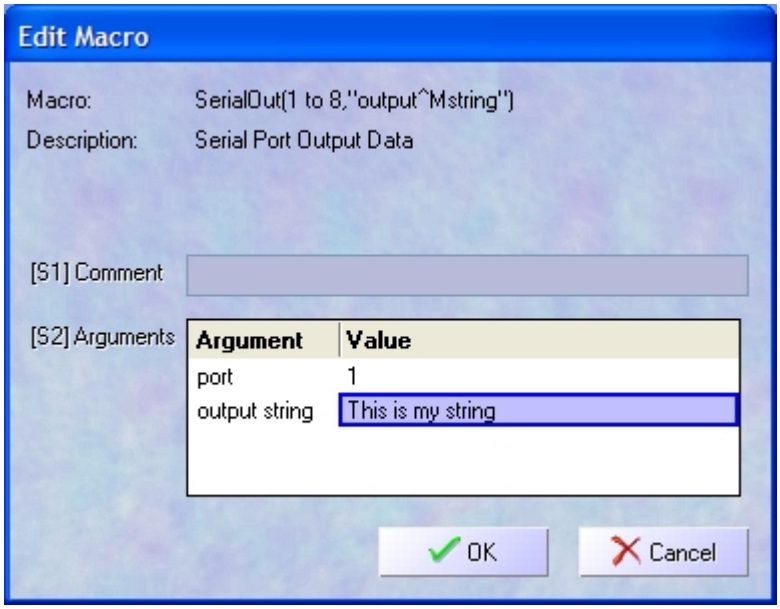


Make sure you specify the correct **Port** number. The DB9 connector on the back of the processors is Port 1. The setup string consists of four parts:

[BAUD RATE], [PARITY], [DATA BITS], [STOP BITS]

The default is 9600,N,8,1. If your device is expecting these settings, you will not need to run this macro. If you must change the settings, you only need to run the macro once during a session.

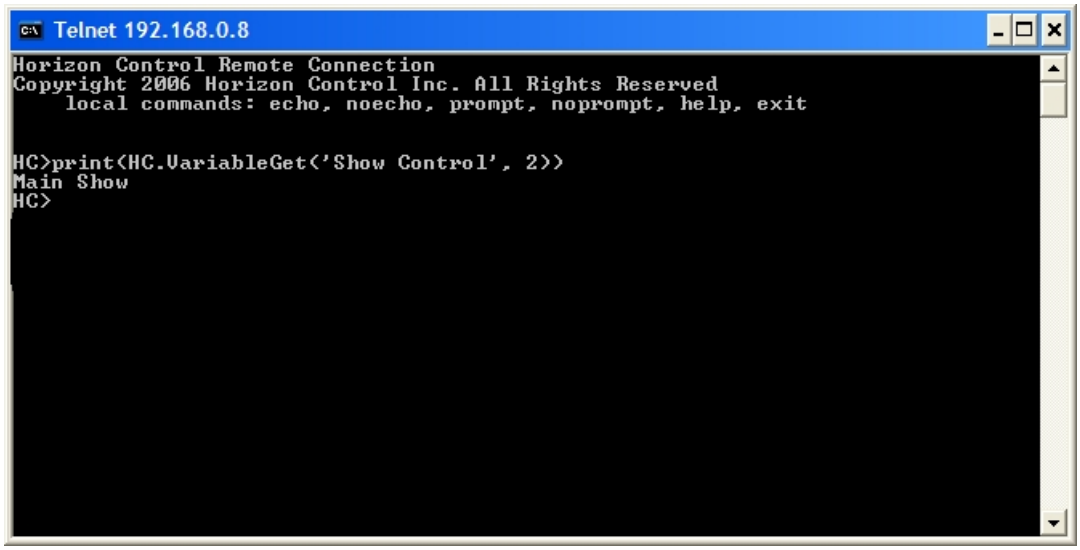
The macro that actually send the data is called *SerialOut*:



Again, make sure you specify the correct Port number. The Output String can be any text and does not need to be encompassed in double quotes. (Note:, ^M will send a Carriage Return, ^J sends a Line Feed and ^I sends a tab).

Telnet and Serial Communications

Text


Telnet 192.168.0.8
Horizon Control Remote Connection
Copyright 2006 Horizon Control Inc. All Rights Reserved
local commands: echo, noecho, prompt, noprompt, help, exit
HC>print(HC.VariableGet('Show Control', 2))
Main Show
HC>

See Also

Macro Editor and Scripts
Serial Out Macros

Palette Control Panel

Palette Control Panel

- Palette Control Panel
- Upgrading Palette Software
- Console Group
- System Group
- Applications Group
- Additional Applications
- System Up Time

Palette Control Panel

The Palette console runs on a custom build Processor running the Windows XP Embedded © operating system. An embedded operating system means that you only have what you need to run the console, none of the extra user configurable gadgets have been included in the OS therefore its overall size, efficiency and stability has been greatly optimized. As an operator on the system, you have very limited control of the OS's parameters guaranteeing that system integrity is never compromised (i.e., you can't install your own stuff or 'get' to the OS).

Since we do use Windows XP, there are a lot of features that we can take advantage of, such as Internet Explorer, MS Media Player, Outlook Express, MS Paint and Windows Explorer. You can also connect this console up to your office network and take advantage of services like DHCP networking, mapped network drives and printers or Internet connectivity. Windows also offers features specifically designed with accessibility in mind for those with disabilities.

To allow you at these special features, you use the Palette Control Panel. To launch the control panel from Palette, press the [S4] button or press the **FAV** button on the processor's keyboard.

System date & time, DST

Screen resolution & screen

Windows Explorer

Windows Media Player

Paint

& time-zone

saver

Keyboard setup

Mouse setup

Internet Explorer

Outlook Express Mail

Notepad text edito

Network Setup

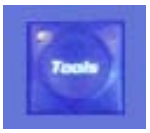
Accessibility Options

Monitor Power Saver

Network Printer Configuration

Shutdow System

Launch/Show Palette



Hardware Test

Read Release Notes

Additional Applications

Note:

*The Control Panel will automatically hide itself after 30 seconds of inactivity. You can also hide it by pressing the **FAV** button on the processor's keyboard or pressing the **SPACE BAR**.*

Upgrading the Palette Software

From time to time, Strand Lighting may release updates to the software installed on your Palette Console. These may include general changes in the base code, additional library files, updated help documentation or OS changes. You may either receive the updates on CDR from your dealer or download them yourself from the Strand Lighting Website. In either case, what you will receive is a single .EXE file. You will not be able to run this file successfully on your system since it will be writing to protected areas of your hard drive.

1. The upgrade file needs to be placed in the root directory of the D: drive.
   - **Download Method:** Download it directly from the Strand Lighting web site to D:\
   - **Media Method:** Copy it to D:\ from the supplied CD or USB stick using Windows Explorer which you start from the Control Panel. **NOTE:** *Remove the media before Step 2*.
2. Re-boot the system for the changes to take affect.
3. After the system starts up, the Control Panel *may* appear and display the message:

4. Once the new software has been installed, the Palette software will run and the process is finished.
5. The .EXE file you placed on D:\ will be moved to the folder D:\SavedInstalls.

Tip:

If at any time you want to 'roll-back' to a previous version of Palette software, all you needed to do is launch Windows Explorer from the Control Panel and move the appropriate file from D:\SavedInstalls back to D:\ and re-boot the system.

Alternate Method of Upgrading Software: You can simply place the supplied CD in the CD drive and re-boot the system. Palette always looks to removable media (CD's or USB sticks) upon startup for software updates. This is why it is important not to leave the update CD's or sticks in the system. This method does not archive the install, but you can always store the CD.

Console Group

Launch/Show Palette

Use this button in the Palette Control Panel to Launch Palette if it is not running, or bring the main window to the front if it is. If the Control Panel is visible, pressing the **[Spacebar]** is equivalent to pressing this button.

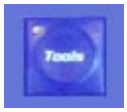
If this console is your backup and you want to launch a Tracking Backup session, hold down **[CTRL]** before clicking this button.

Check the Up Time to see how long or if Palette is running.

If you see this icon:

the Control Panel is installing new software and you cannot launch Palette at this time.

Hardware Test



Use this button in the Palette Control Panel to start a hardware test. The Palette software cannot be running while you perform the test so you must exit Palette before selecting this option.

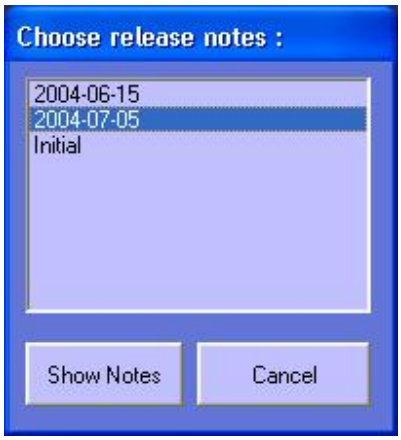
Once you click on this button, you will be presented with an image of your console. Click it to start the test. Then choose the appropriate button in the top left of the screen to choose the section of the console you wish to test.

As you enter the test screen, all the LEDs on your console should be flashing. Pressing a button will turn the square around the button blue and buttons or slider that you have visited will remain green. If you have LEDs not flashing, buttons that are not responding or buttons and sliders that turn green before you touch them, contact Strand Lighting.

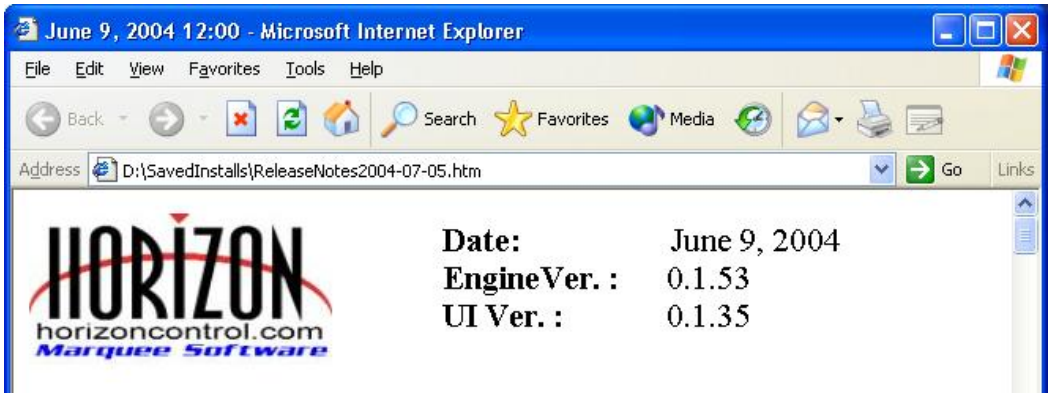
Read Release Notes

Each and every software update to Palette will have accompanying Release Notes to tell you what is new or what has changed in the latest software release. After you install the software a dialog box will pop up showing you the release notes. If you want to go back and read them at a later date, use this button in the Palette Control Panel. (Also see Release History)

If there is only one set of release notes (initial install), clicking this button will open up the notes directly. Otherwise, you will be presented with a dialog box asking you to choose which notes you want to read.



The notes will be sorted by date. Either double click on the desired one or select it and choose the **Show Notes** button.



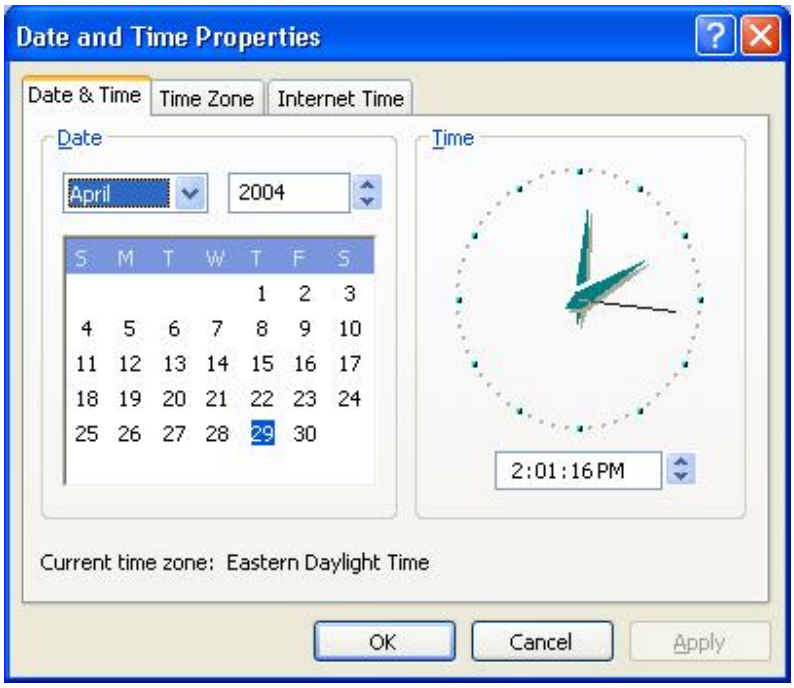
Use the scrollbar to the left to browse the notes. Click on any links in the notes for further information (some links may attempt to connect to the World Wide Web). Close this Explorer window when you are done.

System Group

System Date, Time, Time Zone, DST, Keyboard Language

System Date, Time, TZ and DST

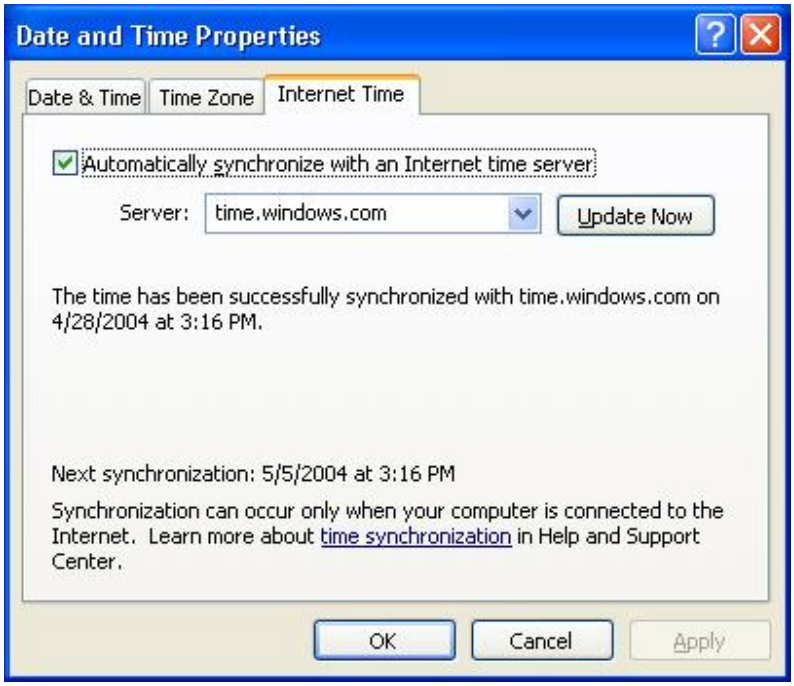
Changing the system's clock is done via the Date/Time control in the Palette Control Panel. The Date and Time are set on the first tab you see when you launch the control.



To adjust the Time Zone (which is important if you are using Astronomical Events or want to synchronize your system with World Time Services), select the second tab and choose the appropriate time zone. Check whether or not your region uses Daylight Savings Time or not.

The last tab determines whether or not Palette will look to World Time Servers on the Internet, such as time.windows.com to synchronize your clock to World Standard Time. To do this all of the following must be true:

- You must be on the Internet (see Network Setup)
- The date (see above) must be set correctly
- Your time zone must be correct (see above)

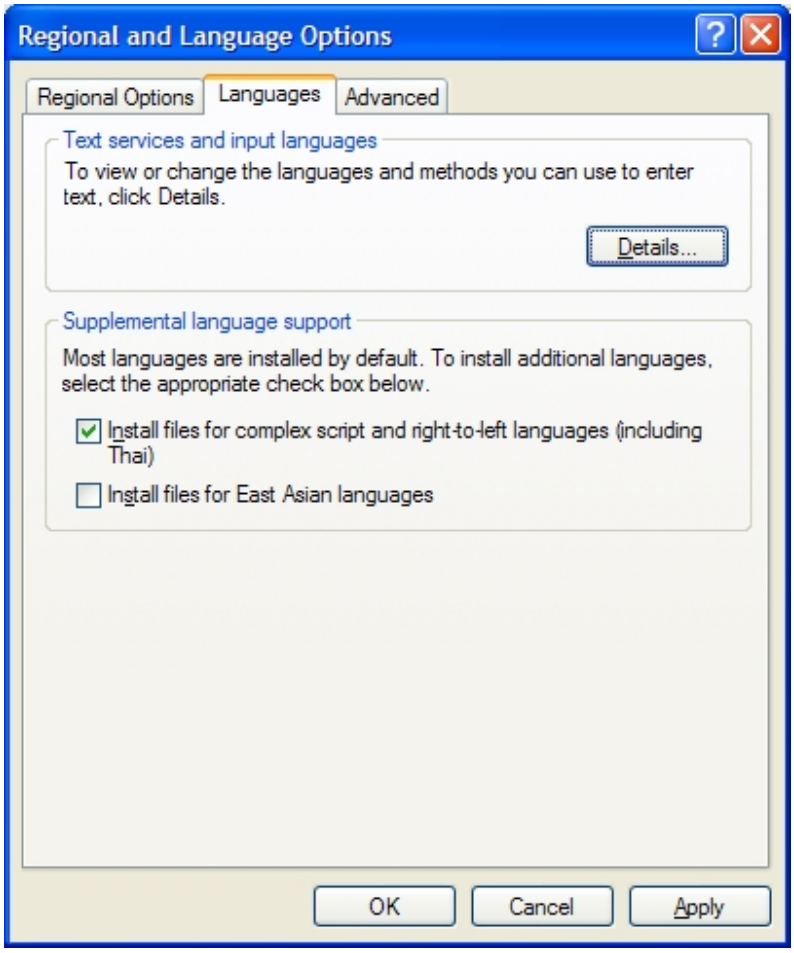

Date and Time Properties
Date & Time
Time Zone
Internet Time
Automatically synchronize with an Internet time server
Server:
time.windows.com
Update Now
The time has been successfully synchronized with time.windows.com on 4/28/2004 at 3:16 PM.
Next synchronization: 5/5/2004 at 3:16 PM
Synchronization can occur only when your computer is connected to the Internet. Learn more about time synchronization in Help and Support Center.
OK
Cancel
Apply

Note:

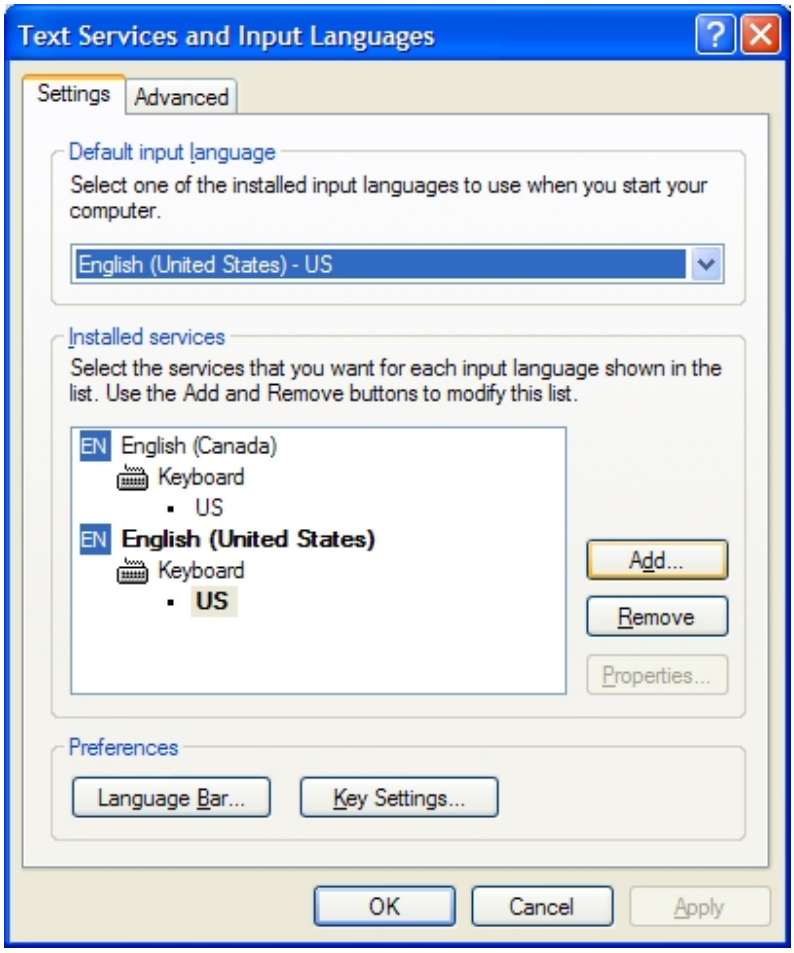
To make Time Zones Changes take effect in the Status Bubbles, you will have to restart Palette.

Keyboard/Input Language

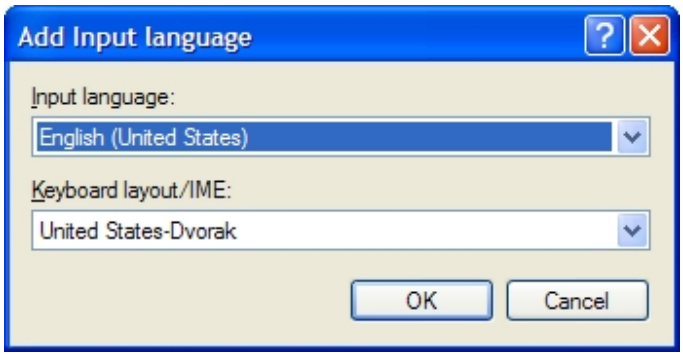
If you need to adjust the keyboard language to access special characters **CTRL-Click** on this icon in the Control Panel to open the Regional and Language Options:


Regional and Language Options
Regional Options
Languages
Advanced
Text services and input languages
To view or change the languages and methods you can use to enter text, click Details.
Details...
Supplemental language support
Most languages are installed by default. To install additional languages, select the appropriate check box below.
Install files for complex script and right-to-left languages (including Thai)
Install files for East Asian languages
OK
Cancel
Apply

In the **Languages** tab, click on the **Deta Vision.Net...** button to open the Text Services and Input Languages:



Click on the **Add...** button to open the Add Input Language dialog box:



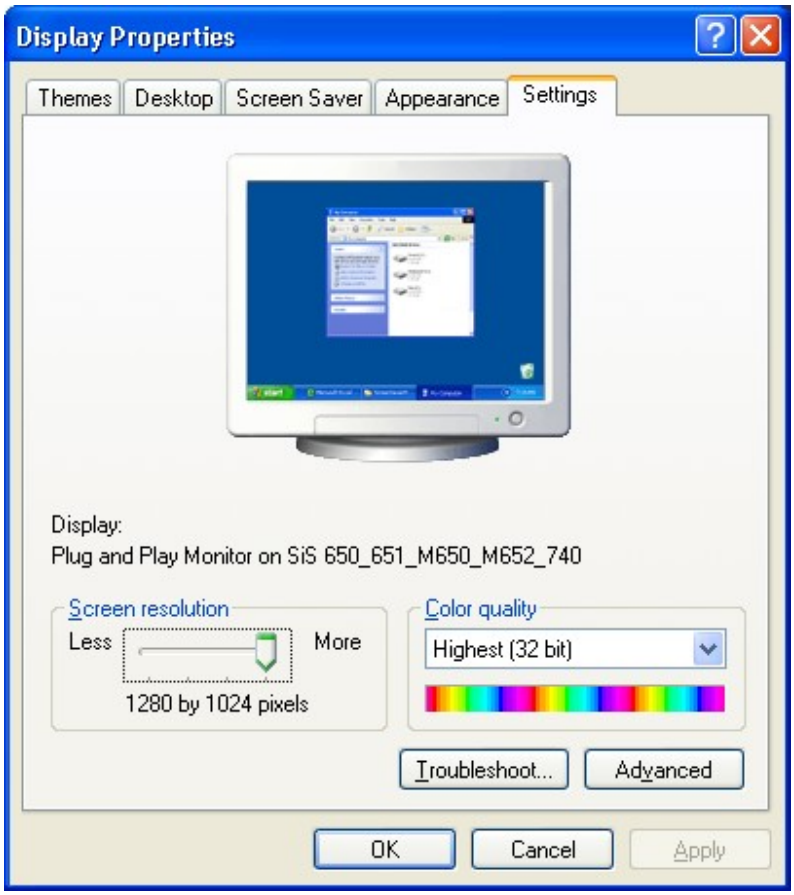
Screen Resolution and Screen Saver

When you receive you console, the screen resolution is set to 1024x768 and the screen saver is set for 15 minutes.

Changing the screen resolution

If you find the display difficult to read, you will want to *lower* the screen resolution. If you have a good monitor that can support higher resolutions, you may with to raise the screen resolution.

1. From the Palette Control Panel, choose the Screen Resolution button.



2. Using the trackpad, adjust the **Screen resolution** slider to the desired position.

3. Click the OK button. The screen may blank for a moment or two and may ask you if you want to keep the settings. If you monitor cannot handle the new resolution after a short period of time, the settings will revert to their original state.

4. Inside of the Palette software, move the mouse over the line separating the Channel Grid from the Cue List until it turns into this symbol

5. Click on the vertical line and hold down the mouse button to adjust the width of the Channel Grid display.

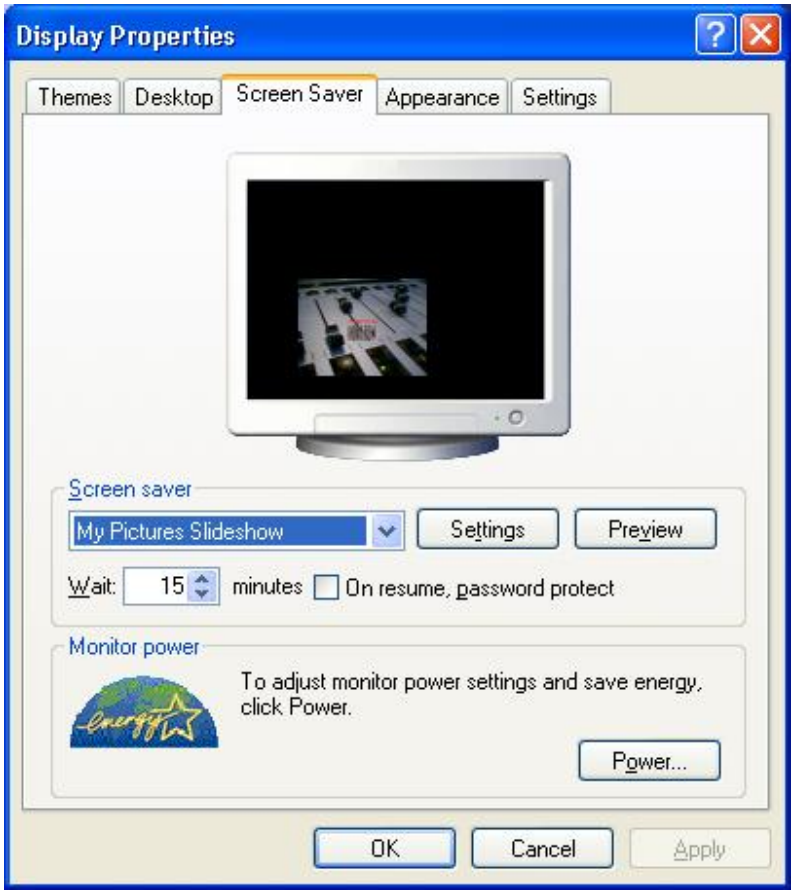
   OR

   Right-click once the symbol appears, and select a set Channel Grid size from the right-click menu.

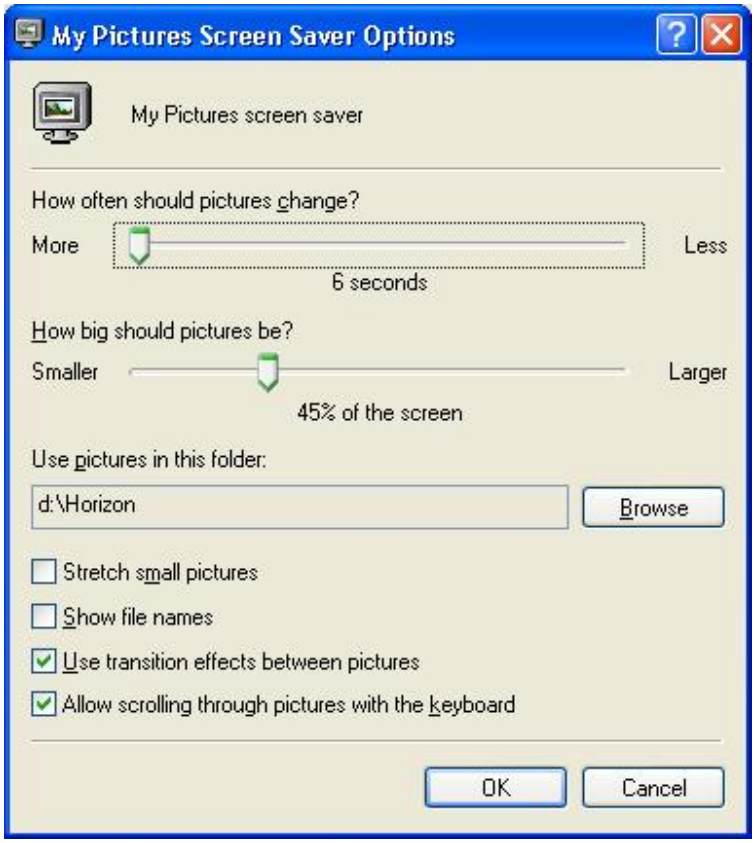
Changing the Screen Saver

1. From the Palette Control Panel, choose the Screen Resolution/Screen Saver button.

2. Select the **Screen Saver** tab.



3. Choose the Setting button.



4. Adjust the setting to suit your desire. You may change the **Use pictures in this folder** option to point to your own directory on the **D:** drive (the default directory is D:\Images). Place any images in that folder you want to see when your screen saver is active.

5. Press **OK**

6. Press **OK** in the Display Properties dialog box.

Note:

To change the power scheme for the monitor (auto power off), use the Monitor Power Saver

*. Do not choose the **Power** button in the **Screen Saver** properties box as you do not have the proper permissions to change the screen saver.*

ELO Touchscreens

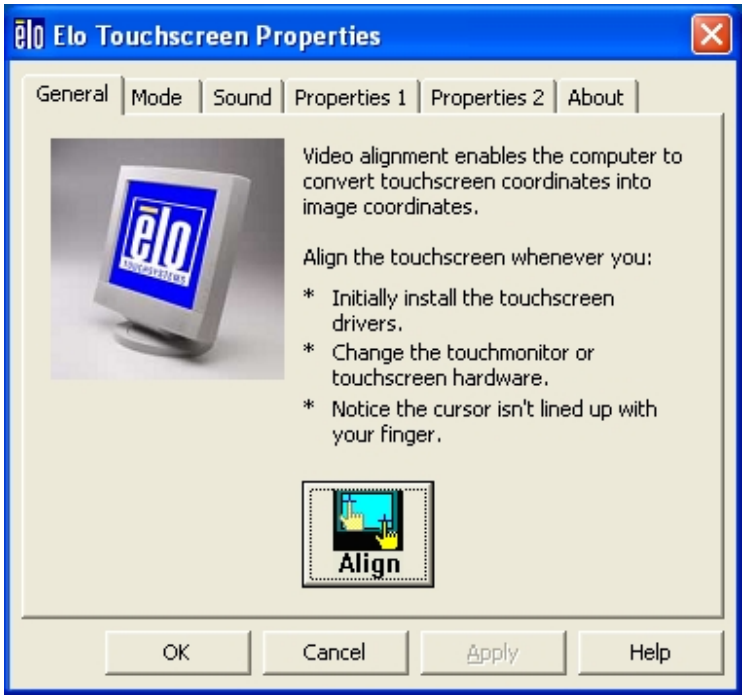
Palette consoles can utilize ELO touchscreens. This makes running the console much easier and is highly suggested.

Since the drivers are part of the XP Embedded build, only ELO Touchscreens should be used. These are the same ones often used for cash registers are very durable. www.elotouch.com. Get the AccuTouch models (i.e. resistive technology which means you can use things other than your finger, like a fingernail, pen, etc.) You need to purchase the USB type, NOT serial. We recommend the 3000 series.

Once you purchase your touchscreens (one or two will work), you should be able to just plug them in and boot the system (hot plugging is not suggested).

Important Note: The very first time that you connect the ELO touch screens, you may experience a Blue Screen on the console reporting a serious error. This is because of a conflict with the ELO touch screen drivers and the current system setup. If you experience this problem, remove power to the console, reconnect and power up the system again. This time there should be no conflict and the system will operatre normally from this point onward.

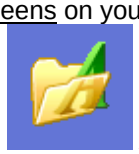
You will need to calibrate the screens. To do this, choose **ELO Touch Calibration** from the Additional Apps button:



This dialog box will let you change various options for the touchscreens, most importantly, the calibration. To do this, use the mouse to touch the **Align** button. The screen should go white and you will be presented with a red target to touch. Do this with your finger from a typical viewing angle. You will repeat this two more times then choose OK to exit.

If your system does not have the **ELO Touch Calibration** option in Addition Apps, you will need to download and install ELO drivers from http://www.strandlighting.com/.

On-Screen Keyboard

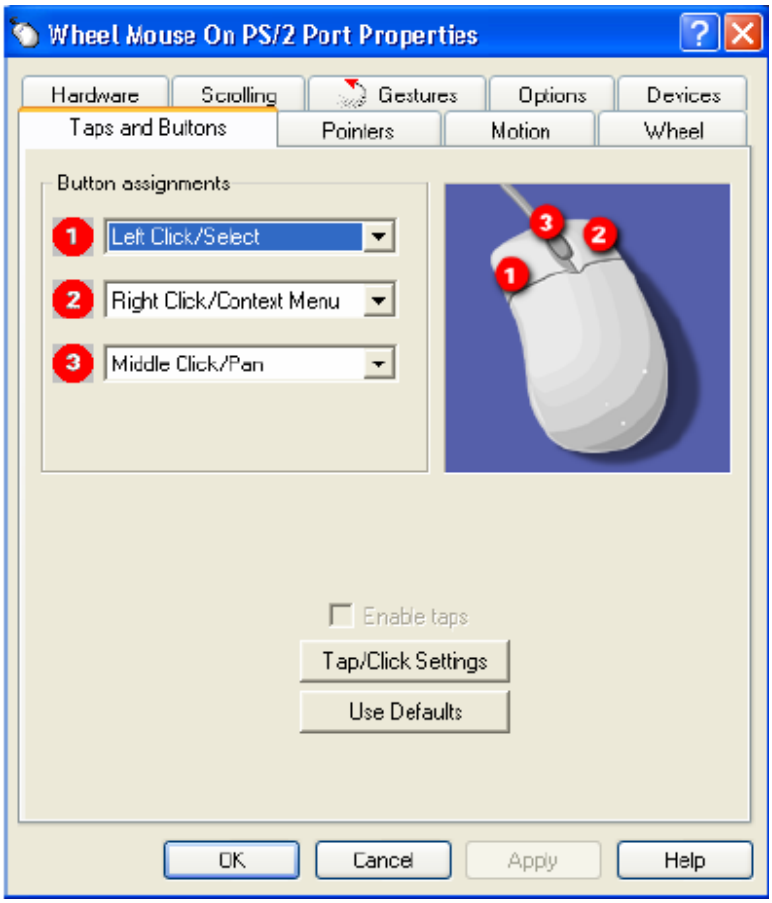
If you are using Touch Screens on your console, you may want to launch the On-Screen Keyboard from the  Additional Apps button in the Palette Control Panel:

On-Screen Keyboard
File Keyboard Settings Help
esc F1 F2 F3 F4 F5 F6 F7 F8 F9 F10 F11 F12 psc slk brk
` 1 2 3 4 5 6 7 8 9 0 - = bksp ins hm pup nlk / * -
tab q w e r t y u i o p [ ] \ del end pdn 7 8 9 +
lock a s d f g h j k l ; ' ent 4 5 6
shft z x c v b n m , . / shft 1 2 3 ent
ctrl alt alt ctrl 0 .

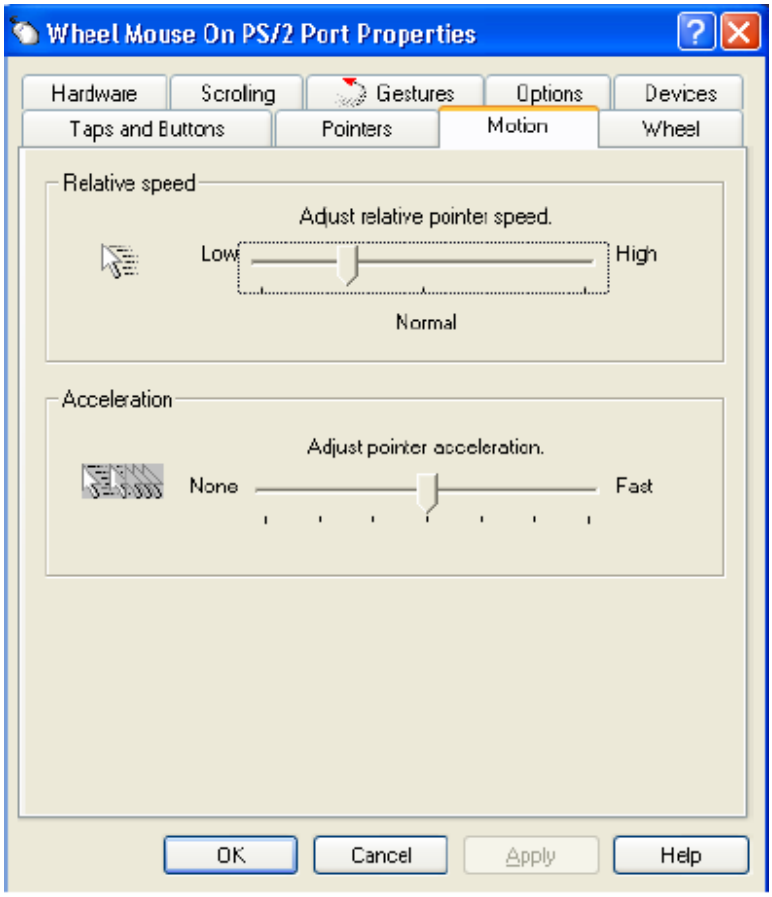
Mouse Properties

Palette's integrated trackpad has many options that can be adjusted by selecting the Mouse/Trackpad options from the Palette Control Panel.

1. To enable or disable tap clicks on the pad or to change the button functions, select the Taps and Buttons tab.

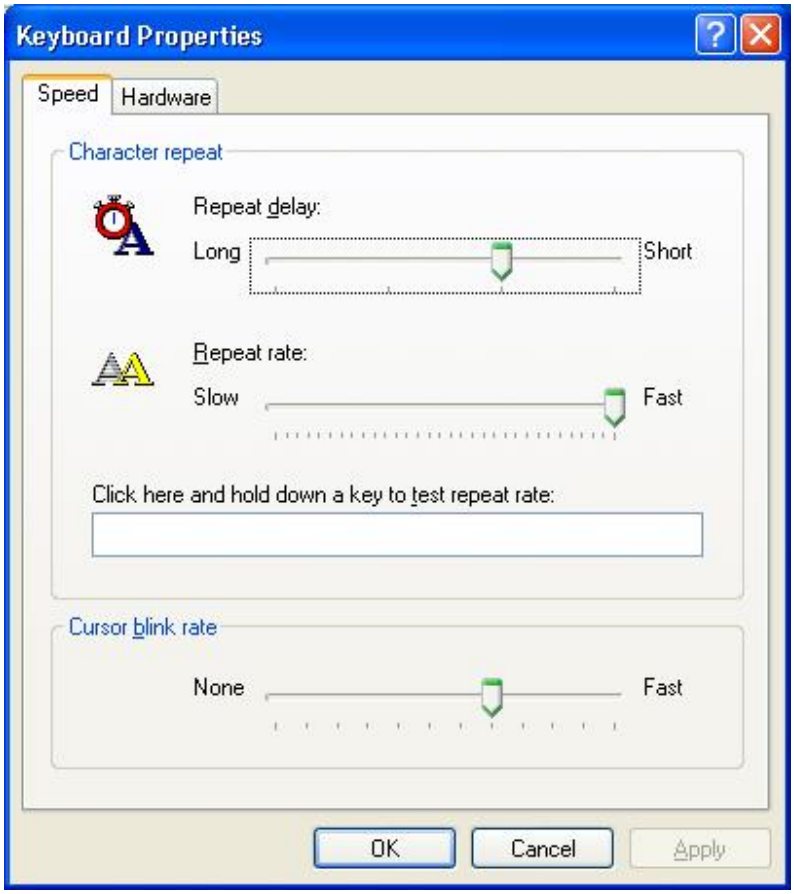


2. To adjust the relative acceleration and speed of the trackpad, select the Motion tab.


Wheel Mouse On PS/2 Port Properties
Hardware
Scrolling
Gestures
Options
Devices
Taps and Buttons
Pointers
Motion
Wheel
Relative speed
Adjust relative pointer speed.
Low
High
Normal
Acceleration
Adjust pointer acceleration.
None
Fast
OK
Cancel
Apply
Help

Keyboard Options

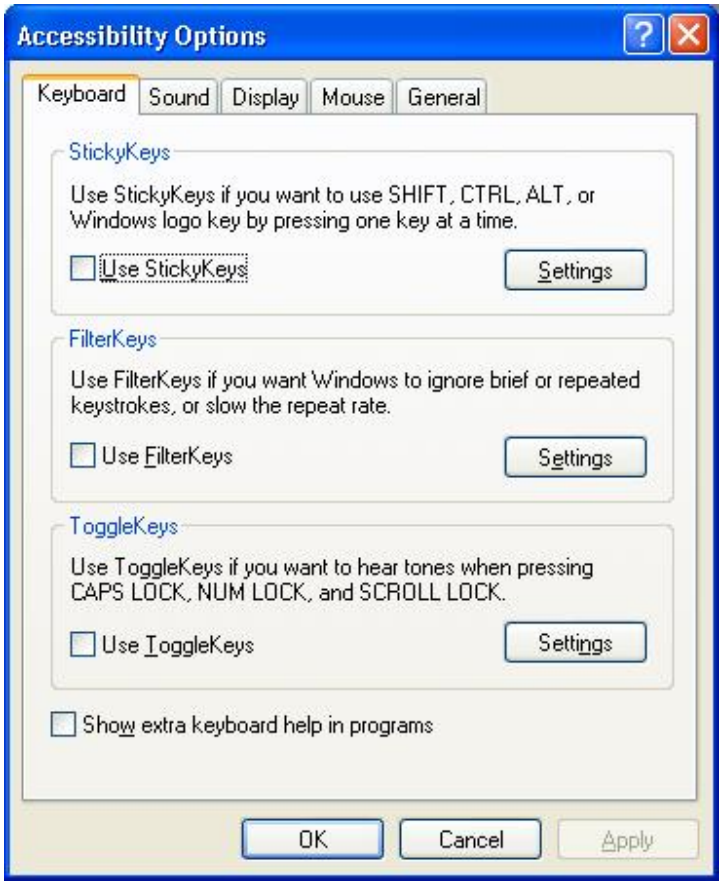
If you want to change the repeat properties of the keys on your QWERTY keyboard, choose Keyboard Options from the Palette Control Panel.



Accessibility Options

Use the Accessibility options in the Control Panel to change things such as:

- Sticky Keys (one press on Shift - then one press on letter to get an upper case letter)
- Change display to use High Contrast or change the cursor blink rate
- Enable MouseKeys to allow the arrow keys to move the cursor



Network Configuration

If your lighting console can be hooked to the building's network you can leverage off of standard networking capabilities such as mapped network drives, network printers and Internet connection. Most LANs have a DHCP Server (Dynamic Host Configuration Protocol) that automatically assigns network properties such as the IP address. In most network situations, you should be able to just physically hook the network cable up to the back of the processor and either surf the web or find shared drives on your network.

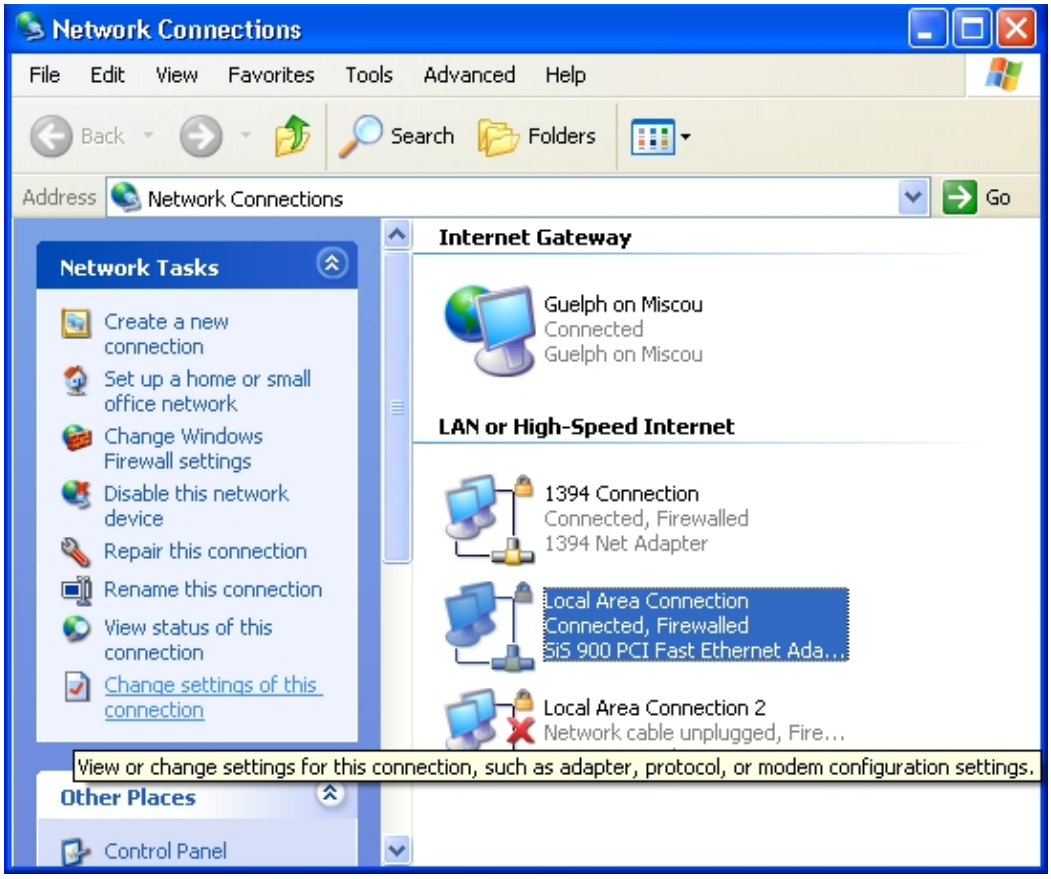
If you have more specific needs, such as the requirement to assign a Static IP address to your lighting desk for connection to other gear (such as Pathport), then you need to manually setup your network connection. Use this button in the Palette Control Panel to launch the Network Connections dialog box.

Note:

If you hover over the button, the tooltip will tell you the current IP address and computer name.

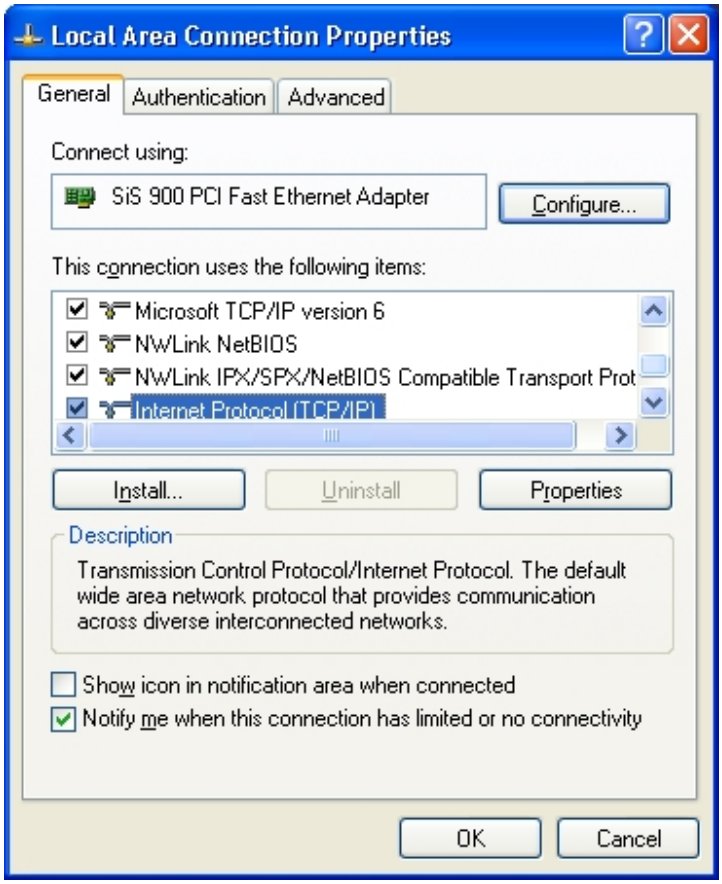
Manually setting up your network connection

1. Click on the Network button in the Control Panel.

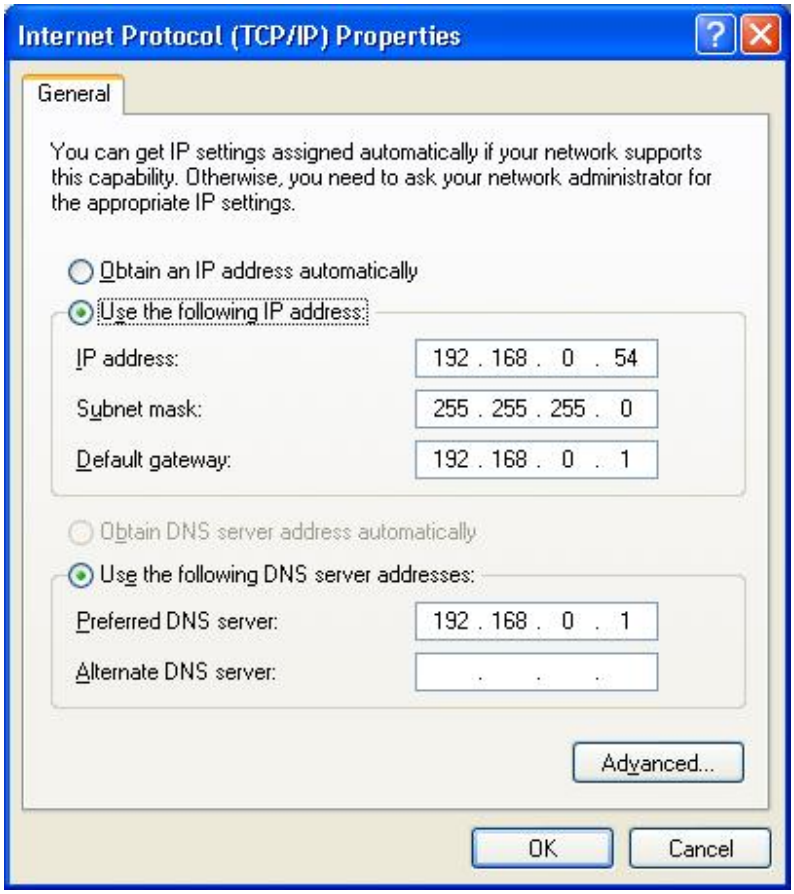


2. Click the **Local Area Connection** (not Local Area Connection 2) icon to expand the **Network Tasks** menu.

3. Click on **Change settings of this connection** to open the Local Area Connection Properties dialog box.



4. Select **Internet Protocol (TCP/IP)** and click **Properties**.


Internet Protocol (TCP/IP) Properties
General
You can get IP settings assigned automatically if your network supports this capability. Otherwise, you need to ask your network administrator for the appropriate IP settings.
Obtain an IP address automatically
Use the following IP address:
IP address: 192 . 168 . 0 . 54
Subnet mask: 255 . 255 . 255 . 0
Default gateway: 192 . 168 . 0 . 1
Obtain DNS server address automatically
Use the following DNS server addresses:
Preferred DNS server: 192 . 168 . 0 . 1
Alternate DNS server:
Advanced...
OK
Cancel

5. Choose **Use the following IP address**
6. Type in the static **IP address** and appropriate **Subnet mask** provided by your network administrator.
7. Type in a **Default gateway** if you need to get outside of the LAN (i.e. connect to other networks or surf the web)
8. Type in a **Preferred DNS** (Domain Name Server) for computer and website lookups.
9. Click **OK**.
10. Click **OK** in the **Local Area Connection Properties** dialog box.
11. Close the **Network Connections** dialog box.

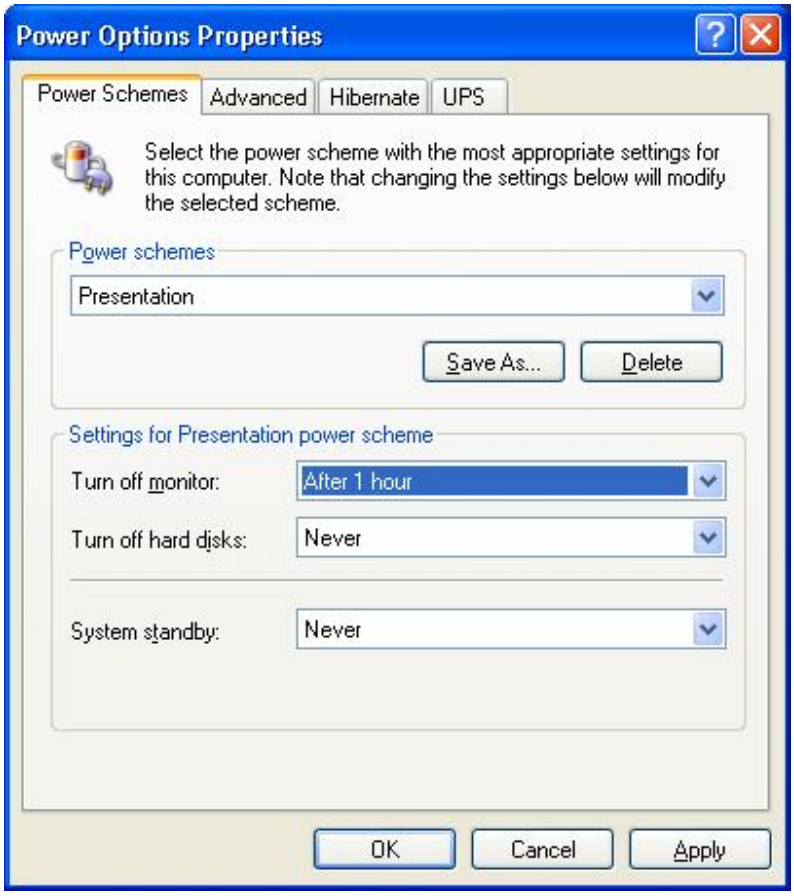
Note:

There will be no need to reboot the processor for the network changes to take affect.

If you need to change the name of your console on the network (from "Palette"), contact Strand Lighting Technical Support.

Monitor Power Saver

If you leave your system running 24/7 it may be a good idea to not only use the Screen Saver, but to also turn off your monitor. Launch the Power Options Properties from the Palette Control Panel.



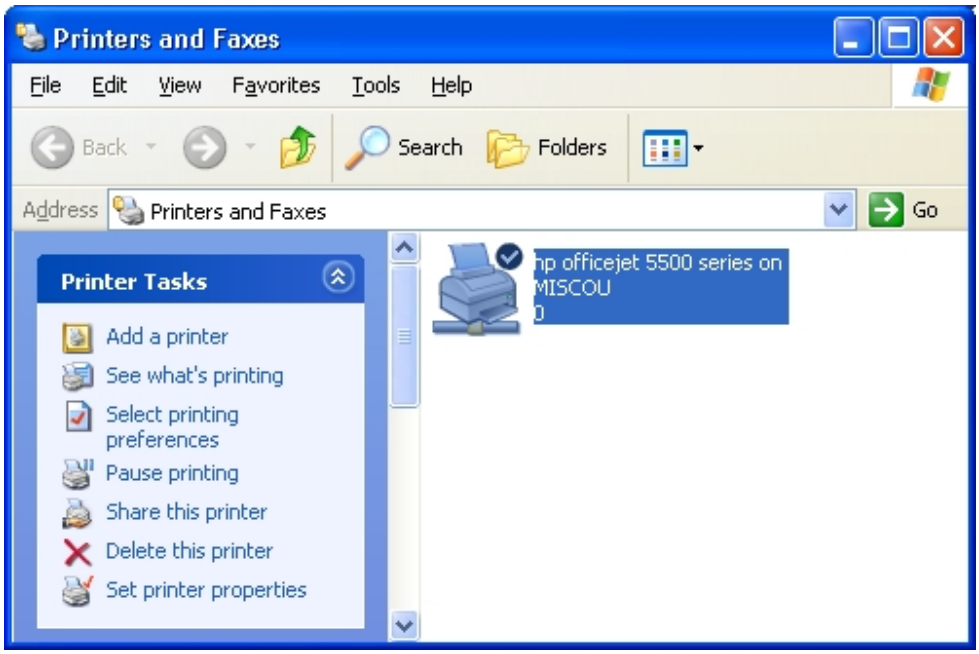
Notes:

- *The safest way to turn on the monitor after it has automatically turned off is to touch the SHIFT key on your console. That is assured not to change any levels on the stage (either by running cues or adjusting subs). Touching any key or handle on the console will disable the screen saver and turn the monitor back on).*
- *It is not suggested that you adjust the hard disk power scheme.*

Network Printer Setup

Printing is achieved by connecting you console to a Local Area Network Printer, which saves you from having to move the printer close to your console. It also allows you to use any new printer you have successfully installed on your LAN without having to install drivers.

Click on the Printer button in the Palette Control Panel to access the Printer Tasks dialog box.



Using the task list on the left, select **Add printer** if you do not already have one installed. You will follow a wizard that allows you to browse your network for shared printers. You must make sure your system administrator has already shared a printer on the LAN and given you privileges to use it.

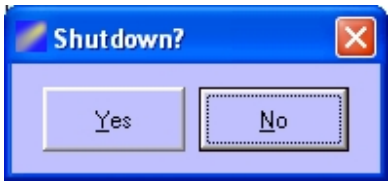
Once you have added a printer, it will become the default printer (check marked). You can add more than one printer without issue; you will just have to choose which one you want to print to if it is not the default printer.

Palette itself prints to PDF (Adobe's Portable Document Format) files. These files can be saved to the hard drive or removable media (like a USB stick) and printed elsewhere if you don't have a shared printer. You can also e-mail the PDFs right from the viewer if you've set up an Outlook Express account on your console.

You can Launch Adobe's PDF reader from the Additional Applications button or just browse the hard drive with Explorer and double click on your PDF files.

Shutdown Console

Choose this button from the Palette Control Panel if you want to power off your console. You can also press the **LOG OFF** button on the processor's keyboard. An **OK/Cancel** dialog box will ask you to confirm.



I you choose **Yes** and Palette is running, you will be asked whether or not you want to exit Palette:

If you have not saved recent changes, Palette will ask if you want to save those before you exit.

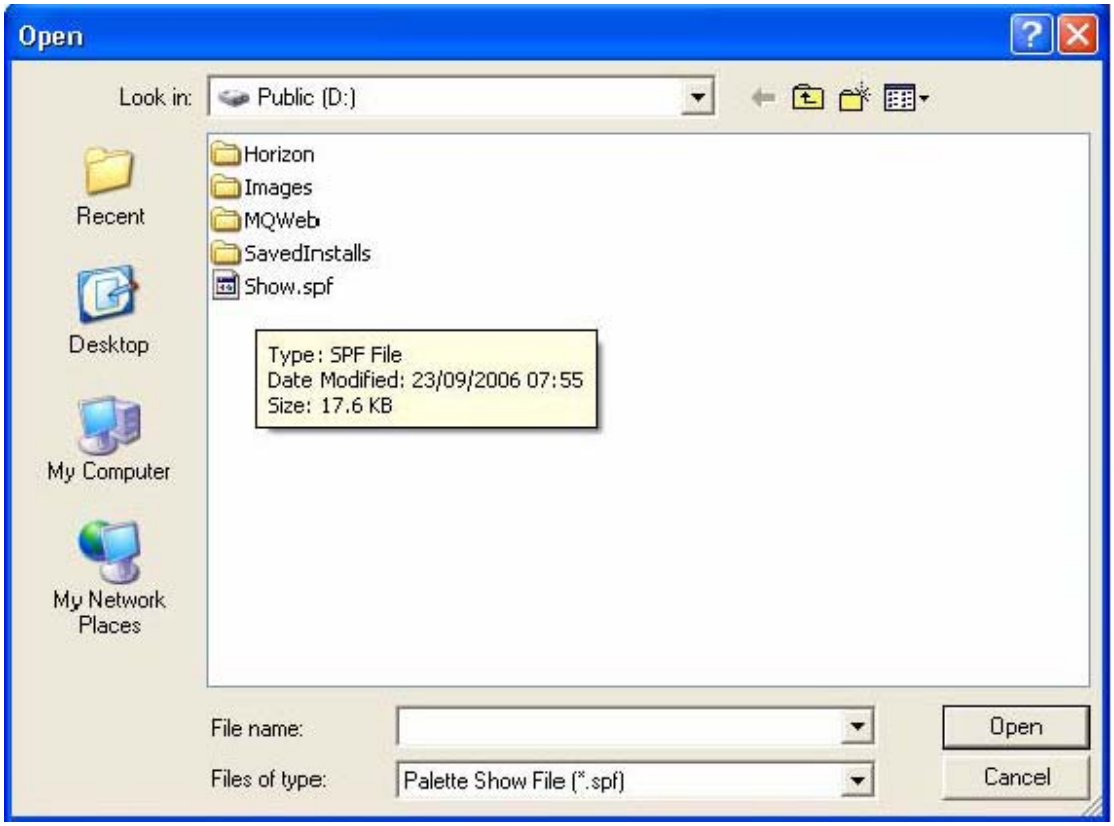
Note:

- *DMX transmission will cease and the console lights will turn off when you shutdown the Palette software, even if you do not shut down the processor.*

Applications Group

Windows Explorer

Launch Windows Explorer from the Control Panel to manage your hard drive. The D:\ will nominally have 35 GB of space available to you for whatever purposes you choose. Store show files, pictures, MP3s, text files, etc.



Because of the Embedded OS restrictions, you will NOT be able to:

- explore the C:\ drive
- format the Public drive (D:\)
- label the drive
- get the drive's properties
- make changes in the D:\Horizon folder

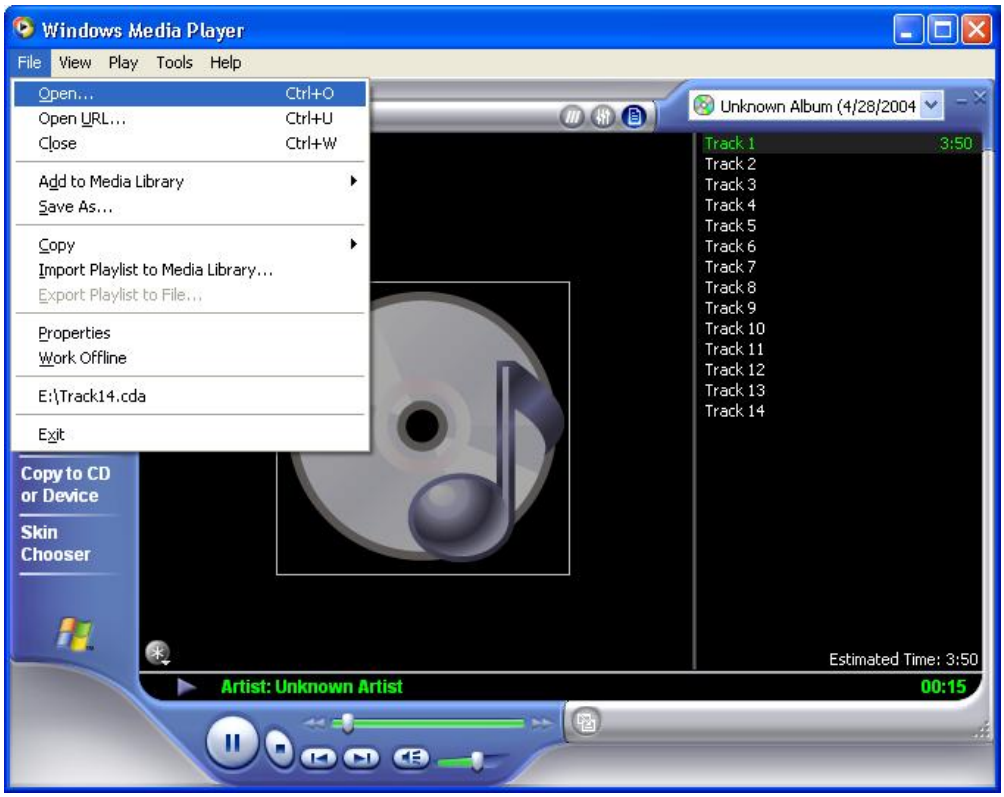
- perform administrative functions on the drive

  You can however, create your own folders and organize it as you like. It differs from regular XP in that the Right-Click menu is disabled. All of the functions that you need are available in the main menu (such as FILE|NEW|FOLDER or VIEW|DETA VISION.NET or TOOLS|MAP NETWORK DRIVE).

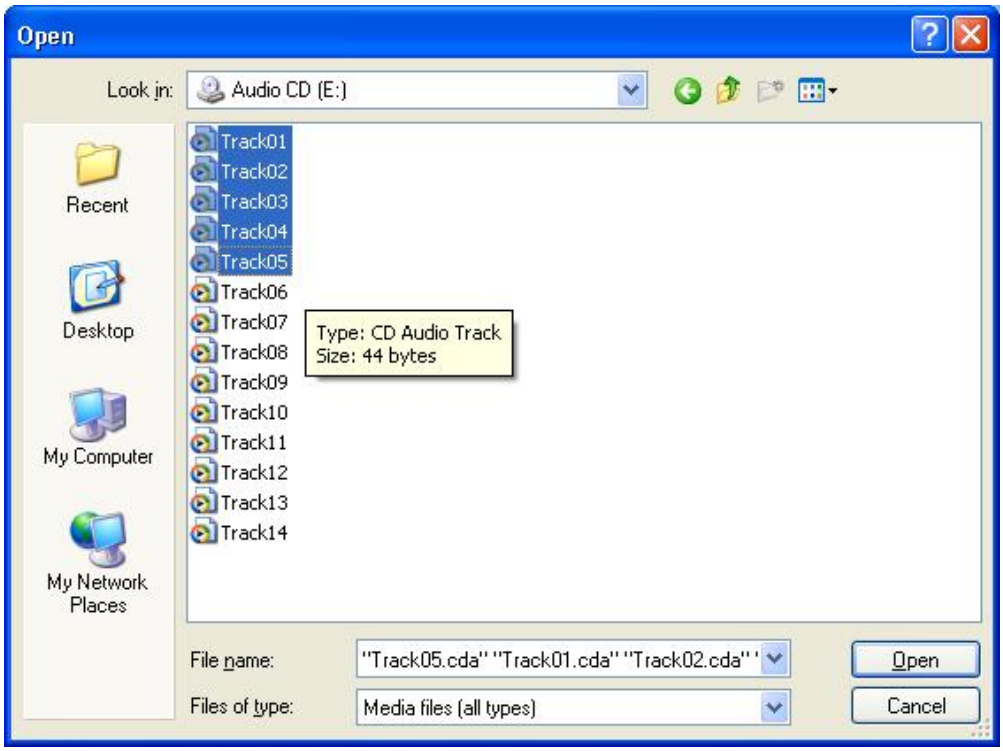
Windows Media Player

Windows Media Player is an easy way to play your CD's, MP3's or AVI files, directly on your console.

1. Launch the Palette Control Panel
2. Click on the Media Player Icon
3. From the File Menu, choose OPEN



4. Select either the Drive and Directory where your media files are stored or choose the CD drive (E:) to play an Audio CD
5. From the Open Dialog box, choose the file or files you want to play (**NOTE:** To select more than one file, either hold down CTRL and click on each file, or hold down SHIFT while selecting the first and last files.)



6. Press the Play button to play the files in order as they appear in the Play List on the right hand side of the display.
7. Double click on any file in the Play List to play it out of sequence.

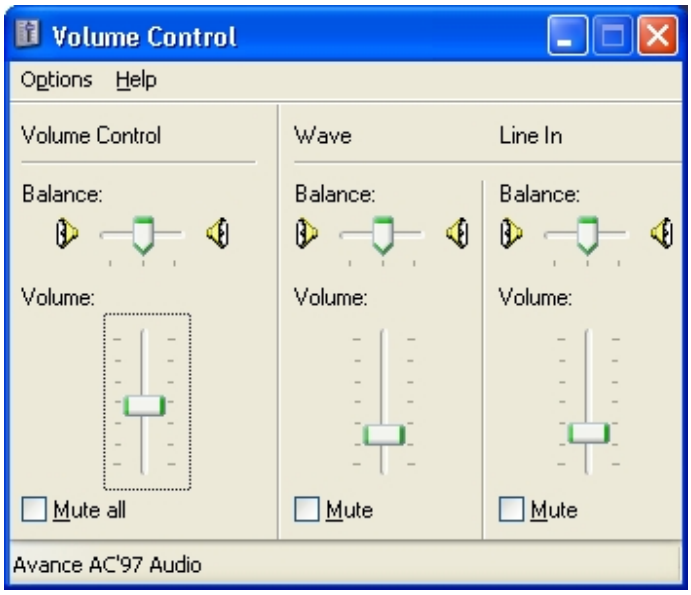
Tips

- *Adjust the volume with the slider at the very bottom of the screen or Press F9 on the QWERTY keyboard to raise the volume, F10 to lower it, F8 to Mute it. Volume control is only possible when Media Player is the active window.*
- *Under the Play menu, you will find Shuffle and Repeat options.*
- *Using the Taskbar to the very left of the display, you can connect to Internet Radio (Radio Tuner) if you are connected to the Internet.*

Note:

If you need to make finer adjustments of the audio level, hold down Ctrl and click the Media Player icon. The Windows volume control will open.

Palette Control Panel



Internet Explorer

If your Palette console is connected to a Local Area Network that is connected to the Internet, you can surf the web right on your console. Launch Internet Explorer from the Palette Control Panel or press the **WWW** button on the processor's keyboard.

Tip:

You can go directly to the Download section of the Strand Lighting web site and get software or library update directly. Just click on the update and select SAVE TO D:\. Read more here.

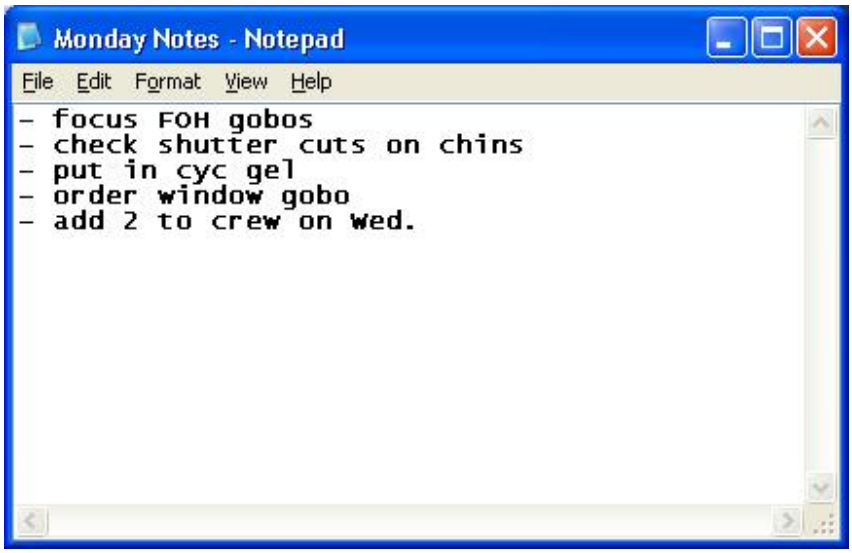
- *You will not be able to download other software from the Internet and install it because of the Embedded operating system and general security restrictions.*

Outlook Express

E-mail is included with your Palette Console. To launch Outlook Express, press the mail button on the Palette Control Panel or press the **Mail** button on the processor's keyboard. If you console is connected to a Local Area Nework that is connected to the Internet, you can send and receive mail directly on your desk. You will need your Internet Service Provider's SMPT and POP3 server names and an account name and password to set up the system. Upon first use, a wizard will guide you through the steps.

Notepad Text Editor

Launch the Notepad text editor from the Palette Control Panel if you want to make simple text based documents.


Monday Notes - Notepad
File Edit Format View Help
- focus FOH gobos
- check shutter cuts on chins
- put in cyc gel
- order window gobo
- add 2 to crew on Wed.

Note:

*You can save your *.txt document anywhere on the **D:** drive except in the **\Horizon** folder. Feel free to make your own directory structures to suite your organizational style.*

MS Paint

The basic Paint package can be launched from the Palette Control Panel to view and look at BMP, JPG, GIF, TIFF and PNG image files. This can be handy if you have digital stills of your production or mockups that you may want to refer to.

Note:

*You can save your image files anywhere on the **D:** drive except in the **\Horizon** folder. Feel free to make your own directory structures to suite your organizational style.*

Additional Applications

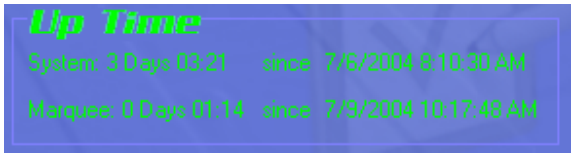
Strand Lighting may choose to install additional applications and make them available to you via this button.

When you click on the button in the Palette Control Panel, a dialog box will open presenting you with a list of additional applications that have been installed.

Either double click on the desired application or select it in the list and choose **Run**.

Up Time

The Palette Control Panel shows you the *Up Time* of the system and the Palette software. If you close the main software and re-start it, you will notice that the System Up Time is different than the Palette Up Time.



Backup, Support and Contact Information

Backup, Support and Contact Information

- Tracking Backup
- Enable Outputs - Recovery
- Recalibrating, Striking and Dousing Channels
- Software Revision History

Tracking Backup

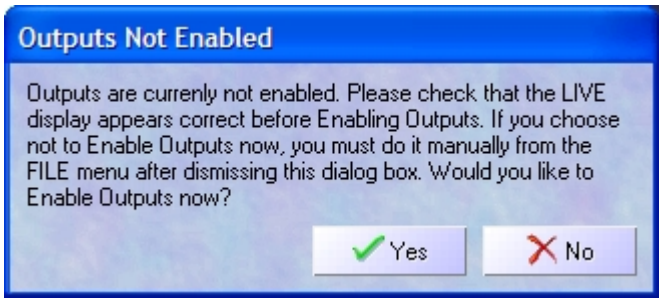
Tracking backup allows a second console or PC to stay in sync with the one that is driving the stage so in the event of a failure you can just switch to the backup and continue unscathed. The second device must have equal authorization to the main system, but it can be in the form of a second console, a PalettePC or simply a Palette Key on a networked laptop. If you have installed Palette PC, you will find a *Palette Backup* shortcut in the Palette section of your START menu. To launch a tracking backup session from another console CTRL-Click on the Palette icon in the Control Panel.

When you launch a Tracking Backup session, a dialog box will ask you for the IP address of the Host system. You can find out the IP address of the host system by hovering over the Network icon in the Palette Control Panel.

Once you make a successful connection, the show file will be copied to the local machine using the name *ShowFile_Tracking_Backup.spb*. The *.spb indicates that it is a Backup file. Each time the show file is saved on the main system, the *.spb file will be refreshed. All cue execution, Sub Master adjustments and variable changes will track from the main system to the backup system so, if needed, the two systems will be perfectly in sync.

If the main system goes down or you lose the network connection, a dialog box will be displayed:

If you let the countdown timer elapse, or select *Yes*, the backup system will start outputting levels to the stage using either its local DMX ports or the network DMX devices:

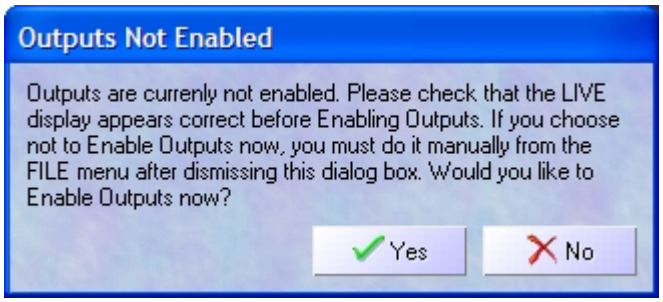

Outputs Not Enabled
Outputs are currenly not enabled. Please check that the LIVE display appears correct before Enabling Outputs. If you choose not to Enable Outputs now, you must do it manually from the FILE menu after dismissing this dialog box. Would you like to Enable Outputs now?
Yes
No

If you choose *No*, the dialog box will close with all the cue etc. in sync, but the outputs will be disabled. It will then be up to you when you want to re-enable the outputs using the option in the File Menu.

Recovery & Enable Outputs

If for any reason your system dies (read: 'power failure' or 'crash'), when it restarts it will be restored to the same state as it was just before it went down (i.e., in the right cues, looks etc.) If you were programming Channels when the system went down, anything you had captured will be lost.

When the system initially restarts, the console's DMX ports and Ethernet outputs will be disabled:

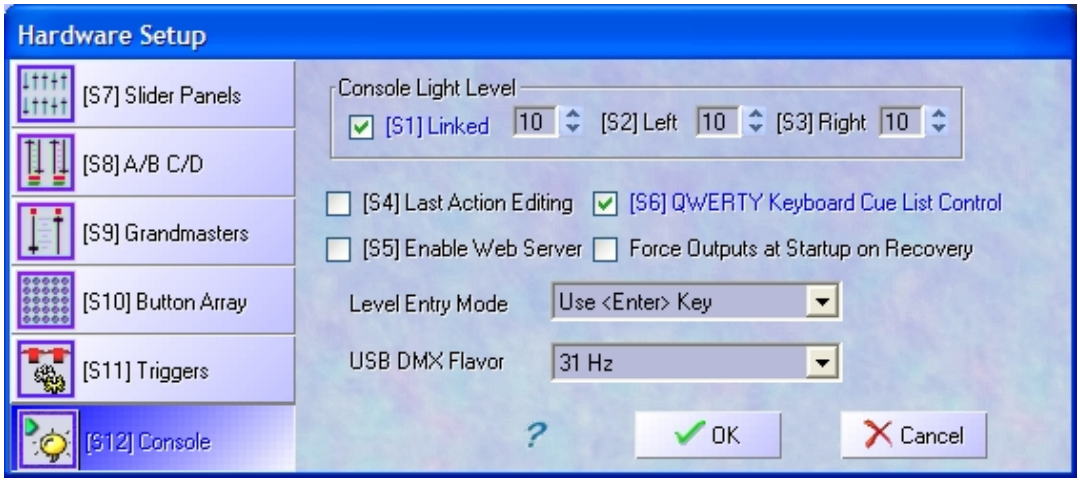

Outputs Not Enabled
Outputs are currenly not enabled. Please check that the LIVE display appears correct before Enabling Outputs. If you choose not to Enable Outputs now, you must do it manually from the FILE menu after dismissing this dialog box. Would you like to Enable Outputs now?
Yes
No

Answering **YES** gives you the option to continue on from where you left off, or by answering **NO**, the outputs will remain static until you re-enable them using the **Enable Outputs** File Menu option. Whether or not the outputs are enabled are disabled is indicated by a check mark beside the menu text:

At any time during normal operation you can disable the outputs by clearing the check mark. You may want to disable the outputs if you want to run cues or looks off-line rather than working in Blind, leaving the stage unaffected. This mode of operation is equivalent to unplugging your DMX and/or Ethernet cables, but much more convenient.

Any time the outputs are disabled, the Hardware Status bubble will look like this:

There is a Hardware Setup - Console option called ***Force Outputs at Startup on Recovery*** that prevents this dialog box from appearing during recovery:



This option should be checked in architectural situations where there is no user intervention available to get back up an running.

Recalibrating, Striking and Dousing Channels

Since each moving light manufacturer uses different methods to recalibrate, strike or douse their Channels, Palette does not support a direct function to do this. But, you will always find the control attribute used to achieve these functions in the **[S9] - SPECIAL** attribute family on softkey **[S2] - Control**. This attribute normally include *Recal, Strike and Douse* but may also include *Recal Color, Recal Pan/Tilt, Fan Low, Dim Display* etc. Double press **[S2]** to open a large popup with all the applicable options then use the softkeys to select the desired one.

Typically you have to set this attribute, hold it for 5 seconds or so, then Release it. See your Channel's manual for more information.

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